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CATALOGUE
OF THE
MOST VALUABLE, INTERESTING
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HIGHLY IMPORTANT LIBRARY
OF THE LATE
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OF CANONBURY,
TOGETHER WITH
HIS COLLECTION OF
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OF
Distinguished Actors and Actresses,
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VI. The sale of any book or books is not to be set aside on account of any stained or short leaves of text or plates, want of list of plates, or on account of the publication of any subsequent volume, supplement, appendix, or plates. All the manuscripts, autographs, all magazines, and reviews, all books in lots, and all tracts in lots or volumes, will be sold with all faults, imperfections, and errors of description. The sale of any lot of prints or drawings is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

VII. No IMPERFECT BOOKS will be taken back, unless a note accompanies each book, stating its imperfections, with the number of lot and date of the sale at which the same was purchased.

VIII. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.

IX. Upon failure of complying with the above Conditions, the money required and deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this Sale.*

Gentlemen who cannot attend the Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
Wellington Street, Strand.

PREFACE.

THIS memorable Library abounds in treasures, specialities, and curiosities of Literature. It contains many unique books, and some equally so as regards the chance of sale, the only others known being locked up in Public Libraries that can never be dispersed. The copies, generally speaking, are of unrivalled beauty in point of internal and external condition, thus exemplifying the profound taste and judgment of Mr. DANIEL, who never neglected an opportunity of acquiring the finest examples that presented themselves during a long and an anxious career. The successful result of his labours will be admitted on a careful perusal of the following Catalogue, so rich in bibliographical rarities of the highest class, and which are sought for by the Amateur with peculiar curiosity.

The limits of a Preface would not admit of an enumeration of the Literary treasures contained in the Collection, but the following may be cited, among others of great interest and rarity, illustrating the unceasing perseverance of the late possessor.

The works of Shakespeare form a very important section, and comprise the First Four Folios, all of the first class, and much finer copies than can ever again occur for sale. The Quarto Plays, too, present a remarkable feature, the following being of the first edition and of the highest degree of rarity :—

The Tragedie of King Richard the Second; the Tragedy of King Richard the Third; Love's Labors Lost; Tragedie of Romeo and Juliet; Chronicle History of Henry the Fifth; History of the Merchant of Venice; Much Adoe about Nothing;

Midsommer Nights Dreame; Syr Iohn Falstaffe and the Merrie Wives of Windsor; Pericles, Prince of Tyre; Troylus and Cresseid; Tragœdy of Othello. To these may be added the first edition of Lucrece, 1594; the Venus and Adonis of 1594, and another most precious edition of 1596; a most beautiful and perfect copy of the Sonnets, of an impression of which only two perfect copies are known; a most choice copy of the first edition of the Poems. Among the Plays attributed to Shakespeare, may be mentioned the Lamentable Tragedie of Locrine; the first editions of Sir Iohn Oldcastle and the London Prodigall.

Among the Shakespeariana will be found some interesting Articles; including one illustrative of the Shakespeare Jubilee, a quarto volume of great interest, being enriched with original Drawings, Portraits and other important illustrations.

Next in point of importance may be mentioned the precious volume of Seventy Black-Letter Ballads (printed within the years 1559 and 1597), illustrating, in an agreeable form, the manners and customs of an interesting by-gone time—all the editions of which are unique, and all in the finest possible state of preservation.

From among the Books considered to be unique, or nearly so, after much research, the following may be cited:—History of Bevis of Hampton; Chute's Beawtie Dishonoured; the Convercyon of Swerers; Dobson's Drie Bobbes; Ecclesiastes or the Preacher; Green Goose Fair; Hannay's Nightingale, with the Rare Leaf of Music; Boke of Hawkynge and Huntynge and Fysshynge; A Treatyse how the Hye Fader of Heven sendeth Dethe to somon every Creature; The Boke of Mayd Emlyn that had V Husbandes; An Interlocution betwixt Man and Woman; A Mery Ieste of a Shrewde and Curste Wyfe; XII Mery Iests of the Wyddow Edyth; Gratiæ Ludentes; Bulls with Tales and the Booke of Bulls; Mad Prankes and Merry Iests of Robin Goodfellow; Iocabella or a Cabinet of Conceits; Brewer's Merry Iests; Maroccus Extaticus; Munday's Banquet of Daintie Conceits; Story of King Daryus; Meeting of Gallants; Old Meg of Herefordshire; an extraordinarily curious Collection of Penny Merriments, and Popular Histories; Roy's Rede me and be nott Rothe; Kynge Rycharde, Cuer du Lyon; Unique Scottish Chap Books; Smith's Chloris; Sonnets to the Fairest Cœlia; History of Tom Thumbe; Watson's Passionate Century of Love; Westward for Smelts; and many other of the rarest works within the range of English Literature.

The class of lore under the heads of Garlands, Jests, Drolleries and Songs, comprises some extraordinary features, and forms a singular portion of the collection, containing many rarities of quite a unique character.

There is also another class of productions to which attention must be drawn, viz., those volumes copiously enriched with original Autograph Letters, Drawings and Engravings, illustrative of the lives and times of Burns, Chatterton, Cowper, Goldsmith, Gray, Johnson, Kemble, Pope, and other men of note.

There are also two Missals of the highest class of art, of the finest quality and in the purest condition, and the Library contains the choicest copies of works in general literature, which occupy a large feature, many of them being illustrated with curious peculiarities, conferring a unique distinction, and greatly tending to enhance their value and importance.

The Collection of Original Drawings and Engraved Portraits of eminent Actors and Actresses, beautiful water-colour Drawings and miscellaneous objects of Art and Vertu, will close this most interesting sale, which is confessedly without a rival in most of its important branches, possessing as they do innumerable articles of the most distinguished rarity, worthy the attention of the Collector, the Man of Taste, and the Amateur.

SOTHEBY, WILKINSON & HODGE.

July, 1864.

CATALOGUE

OF

THE TRULY VALUABLE, MOST INTERESTING,

AND

HIGHLY IMPORTANT LIBRARY

OF THE LATE

GEORGE DANIEL, ESQ.,

OF CANONBURY, ISLINGTON.

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SIZES MIXED.

	LOT			
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Waller	2	Adams (Thomas, *of Wintringham*) Practical Lectures on the Catechism *old blue Turkey morocco, broad borders of gold on the sides sm. 8vo.* 1755		3
ster	3	Addison (Rt. Hon. J.) Remarks on several Parts of Italy, &c. *proof portrait by Bartolozzi added* LARGE PAPER, *presentation copy to Dean Swift, with Addison's autograph inscription* *8vo.* 1705	9	10
Lewis	4	Addison (J.) Cato, a Tragedy, FIRST EDITION, *with the half title having cuts of the medals of Cato and Marcia, generally torn away, Tonson,* 1713 —Remarks upon Cato, by Mr. John Dennis, *Lintott,* 1713, *portraits of* Addison, R. Wilks, Alex. Pope, Barton Booth, C. Cibber, Dr. Garth, *and* J. Dennis *inserted,* 1713 *half red morocco* *small 4to. in one vol.*		15
lly	5	Addison (J.) Miscellaneous Works, with Account of the Author's Life and Writings by Tickell, 4 vol. *portrait and cuts of medals, plate of "Addison's death" inserted* VERY FINE COPY *in bright old gilt calf* *8vo. Tonson,* 1765	1	1

	8	6	6	Adlard (George) The Sutton-Dudleys of England and the Dudleys of Massachusetts in New England, from the Norman Conquest to the present time *presentation copy from the author* 8vo. *J. R. Smith*, 1862	Pye
	5		7	Æschyli Tragœdiæ, Gr. *ex Bibl. P. de Cardonnel*, 1665, *in MS. on title red morocco by Roger Payne, from Bishop Bloomfield's Library* 12*mo.* *Paris, ex officina A. Turnebi Typog.* 1542	Bond
	4		8	Æschylus, Tragedies, translated from the Greek by R. Potter, 2 vol. *dark calf, g. e.* 8vo. 1779	Lilly
1	15	.	9	Æsop, Fables, *embellished with* 111 *elegant vignette engravings* PROOFS, THICK PAPER, VERY SCARCE, *elegant in green morocco extra, joints, g. e. by Ch. Hering* 8vo. *T. Heptinstall*, ——	Boone
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2	.	.	11	Æsop's and other Fables, translated by S. Croxall, *cuts* FIRST EDITION, *fine copy in old calf, rare* 8vo. 1722	Pickering
2	6	.	12	Æsop's Fables, with Life, 2 vol. LARGE PAPER, *proof impressions of the* 112 *engravings, calf, g. e.* *imperial* 8vo. *Stockdale*, 1793	Boone
	5	6	13	Aikin (Dr. J.) Essays on Song Writing, with a Collection most eminent for Poetical Merit, *blue morocco* *post* 8vo. *Warrington*, 1774	Waller
1	2	.	14	Akenside (Dr. Mark) Pleasures of Imagination, a Poem, *third edition beautiful copy in old red Turkey morocco, broad gold borders and centres in gold, g. e.* 8vo. *Dodsley*, 1744	Toovey
	10		15	Akenside (Dr. M.) Poems, 2 vol. in 1 *John Pinkerton's copy, with MS. alterations in the Pleasures of Memory, taken from Dr. Knight's copy, in the author's own handwriting, three portraits inserted* 12*mo.* *Tonson*, 1776	Willis
	10	6	16	Akenside (Dr. M.) Pleasures of Imagination, with Critique by Mrs. Barbauld, 1796—Rogers (S.) The Pleasures of Memory, with other Poems, 1796, *both with illustrations by Stothard* *green morocco, g. e.* 12*mo.* 2 *vol. in* 1	Waller
	8	6	17	Akenside (Dr. M.) Poetical Works, Life by the Rev. A. Dyce *purple morocco, g. e. by Hayday* 12*mo.* *Pickering*, 1845	Evans
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	6		19	Akerman (J. Y.) Tradesmen's Tokens current in London and its Vicinity between 1648 and 1672, *plates* 8vo. 1849	Waller
2	11	.	20	Aleyn (C.) Historie of Henry, of that name the Seventh King of England (in verse), *portrait by Marshall* *green morocco extra, g. e.* *small* 8vo. *Tho. Cotes*, 1638	Lilly
3	5		21	Allot (R.) England's Parnassus, *russia extra, scarce* *small* 8vo. 1600	Waston
1	18		22	Almanack. Comptoir Almanach, apt Schrikkel Jaar, MDCCXXXII, door Jan A. van Dam, *woodcuts emblematic of the months of the year, curiously ornamented covers* *small* 4*to.* 1732	Lakussie
	4	6	23	Almanacks. Poor Robin, for 1733—Old Poor Robin, for 1778—Repertory of Records, by Powell, 1631—An Illustrated Primer, *cuts, printed by the American Tract Society, New York* 12*mo.*	Pye

rthur 24 America. Journal of the Rev. John Marrant, May 18, 1785, to 16 Mar 1790, with two Sermons, one Preached at Ragged in 1787, the other at Boston in 1789 *8vo.* 3

*** The author was a converted Negro, and was known among the Dissenters by the appellation of the "Black Preacher." He died in 1791.

Bain 25 Ana. Addisoniana, 2 vol. *red morocco, g. e.* 1804—Walpoliana, edited by J. Pinkerton, 2 vol. in 1, *half russia, edges uncut,* 1808 *together* 3 *vol. 12mo. Sir R. Phillips,* 1804-8 11

Bond 26 Anacreontis Carmina; accedunt Selecta quædam e Lyricorum reliquiis, Gr. editio secunda emendatior *red morocco by Kalthoeber 18mo. Argentorati,* 1786 3 6

oovey 27 Anacreontis Odæ, Litteris Capitalibus prefixo Commentario et Bibliotheca Anacreonteia LARGE PAPER, *green morocco, g. e. by C. Kalthoeber 16mo. Parmæ (Bodoni),* 1791 1

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WORKS ON ANGLING.

ckering 29 Anderdon (J. L.) The River Dove, with some Quiet Thoughts on the Happy Practice of Angling *12mo. Pickering,* 1847 3 6

Rye 30 Bibliotheca Piscatoria, a Catalogue of Books on Angling *privately printed post 8vo.* 1836 2 6

iller 31 Rules and Regulations of the Walton and Cotton Club, *woodcuts privately printed small 4to.* 1840 4

Bain 32 Rules and Regulations. Another copy ILLUSTRATED *with several choice proofs and a Card to dine with the Club, green morocco extra, g. e. small 4to.* 1840 1 16

eston 33 Saunders (J.) The Compleat Fisherman, *frontispiece calf extra, by C. Hering 12mo.* 1724 8

Do 34 The Gentleman Angler *12mo.* 1726 4 6

Lilly 35 The Secrets of Angling: teaching the choicest Tooles, Baytes and Seasons for the taking of any Fish, in Pond or Rivers, practised and familiarly opened, in three Bookes, by J. D., Esq. in Verse, augmented with many approved experiments by W. Lawson, *woodcut on title, rare, blue morocco 12mo. Printed for Roger Jackson (under line cut-through)* (1652) 2 2

*** Sir John Hawkins, in his edition of Walton's Angler, states he could never procure a sight of this work.

ckering 36 Walton (Izaak) Compleat Angler, or the Contemplative Man's Recreation, being a Discourse of Fishing, not unworthy of the perusal of most Anglers, *cuts engraved by Lombart, beautiful impressions* FIRST AND RAREST EDITION *12mo. Rich. Marriott,* 1653 27 10

*** Fine copy, with MS. notes, as to the bibliography of early editions, written on the fly-leaves by Mr. W. White of Crickhowel, a lover of the Angle.

The following inscription is on the back of engraved title: "Humpfrey J. Hyde. Price 18d. June 29th, 1653."

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SECOND EDITION, *considered by Mr. Bindley, Sir John Hawkins, and Mr. Park to be much rarer than the first edition*
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12*mo.* *T. M. for Richard Marriot*, 1655 Lilly

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| 17 | . 43 **Walton and Cotton.** Another Edition, by Moses Browne, with Appendix, *plates, some added, very fine copy, old red morocco, g. e.* 12*mo.* 1772 Lilly

⁂ An Account of Works on Angling is written on the leaves at the end of the volume.

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BAGSTER'S SECOND AND BEST EDITION, FINE COPY ON LARGE PAPER, *russia extra, g. e. by Clarke and Bedford* 8*vo.* 1815 Ellis

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Harvey	49	Walton and Cotton. The same, 2 parts, *portraits, engraved title and cuts of the Fish* *Pickering's diamond edition,* LARGE PAPER, *green morocco* 48*mo.* 1826		7
Lilly	50	WALTON AND COTTON. Another Edition, with original Memoirs and Notes of Sir Harris Nicolas, 2 vol. *portraits and plates after designs by Inskipp* PICKERING'S MAGNIFICENT EDITION, *with the finest* IMPRESSIONS OF THE ENGRAVINGS ON INDIA PAPER A VERY CHOICE AND ELEGANT COPY IN GREEN MOROCCO SUPER EXTRA, *g. e. by Hayday, sides tooled with representations of C. Cotton's Fishing Temple, worked in gold* Colombier 8*vo.* 1836	12	
Do	51	Wright (W.) The Compleat Fisher, or the True Art of Angling, *front. green morocco, g. e. by Hering* 18*mo. Sold by Joseph Fisher,* 1740		12
Do	52	Annalia Dubrensia: upon the yeerely celebration of Mr. Robert Dover's Olimpick Games upon Cotswold Hills, *frontispiece* *calf* 4*to. Reprint of* 1636	1	9
Jackson	53	Anstey (Christopher) New Bath Guide, with a Preface by J. Britton, *engravings by G. Cruikshank, &c.* PORTRAIT OF THE AUTHOR AFTER THURSTON, THE ORIGINAL DRAWING being among the ILLUTRATIONS A REMARKABLY ELEGANT COPY OF THIS HUMOUROUS POEM ILLUSTRATED WITH CHOICE ORIGINAL DRAWINGS, PRINTS AND PROOF IMPRESSIONS *in duplicate, and from other editions,* WITH AN AUTOGRAPH LETTER OF THE AUTHOR, *forming in its entirety* THE CHOICEST EXAMPLE THAT CAN BE FORMED OR MADE UP *scarlet morocco extra, g. e.* crown 8*vo.* 1832	7	
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6 12 . 61 Armin (R.) Nest of Ninnies, simply of themselves, without compounds **black letter**, *fine copy, but no title, half morocco* *small 4to.* 1608 Lilly

*** Only one other copy of this most curious work, that in the Bodleian library, is known to exist.

12 15 . 62 Armin (R.) History of the two Maids of More-clacke, *woodcut morocco extra* *small 4to.* 1609 Brown

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. . 6 65 Armstrong (Dr.) Œconomy of Love *8vo.* 1737 Rye

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Brown	71	ARTHUR. The most Ancient and Famous History of the Renowned Prince Arthur, King of Britaine, as also, all the Noble Acts, and Heroicke Deeds of his Valiant Knights of the Round Table, 3 parts in 1 vol. *woodcut frontispiece of the Knights* **black letter**, VERY FINE COPY, *from the collection of Col. Stanley, at whose sale this copy produced £28.* *russia, g. e. by Walther, in the style of Roger Payne, gilt tooling on the sides* *4to. William Stansby,* 1634	17	
Lilly	72	Ayres (Ph.) Emblems of Love, *with 44 plates, verses in four languages, engraved by Sutton Nicholls, scarlet morocco, g. e.* *12mo.*		16
Brown	73	BACON. The famous History of Fryer Bacon, containing the Wonderful things that he did in his Life; also the manner of his Death, with the Lives and Deaths of the Two Conjurers Bungye and Vandermast, very pleasant to be read, *woodcut on title (same as used previously on Greene's Play, g. v.)* **black letter**, IN BEAUTIFUL CONDITION, EDGES UNCUT *4to. W. Thackery and C. Bates, n. d.*	5	10
Ellis	74	BACON (Francis Lord) Essaies, Religious Meditations, places of Perswasion and Disswasion *fine copy, calf extra, g. e.* *sm. 12mo. John Jaggard,* 1612	1	16
Forster	75	Bacon (Lord Chancellor F.) Essays, *plates after Westall, by C. Rolls* *calf extra, g. e. by F. Bedford* *foolscap 8vo.* 1828		9
Adams	76	Bacon (Lord) Of the Proficiencie and Advancement of Learning, edited by Basil Montagu, Esq. 1851—Essays or Counsels, Civil and Moral, and the Wisdom of the Ancients, edited by B. Montagu *both in morocco, g. e. by Hayday* *12mo. Pickering,* 1845-51		18
Noseda	77	BAGNIGGE WELLS. A Poem in which are pourtrayed the Characters of the most eminent Filles-de-Joye, *with six humourous illustrations in mezzotinto, unbound, rare and curious* *4to.* 1779	1	7
Ellis	78	Baker (D. E.) Biographia Dramatica, with Continuation by I. Reed and S. Jones, 3 vol. in 4, *uncut* *8vo.* 1812		7
Brown	79	BALE (John) A Tragedie or Enterlude, manifesting the chiefe promises of God unto Man by all Ages in the old Lawe, from the fall of Adam to the Incarnation of the Lorde Jesus Christe, A. Do. 1538, and now fyrst imprinted **black letter**, EXCESSIVELY RARE, *from Geo. Steevens', the Duke of Roxburghe's, and Mr. Jolley's collections* *4to. J. Charlewoode for Stephen Peele,* 1577	18	

Lot 80.

Seventy Black Letter Ballads,

Printed between the Years 1559 and 1597.

750

If any portion of our literature be more generally interesting than another, it is Ancient Ballad lore. How many events historical and domestic do we owe the knowledge of to this source. Battles have been fought, and heroes immortalised in its expressive and inspiring strains; and the sports, pastimes, manners, customs, and traditions of our forefathers have received from it some of their most important and curious illustrations. Scholars, critics, and antiquaries have rendered good service to literature by snatching from oblivion those precious relics of legendary poetry which would have been lost to posterity but for their well directed labours of love. They have made us familiar with the thoughts, sympathies, and language of our ancestors. We follow them to the tournament, the border foray, the public hostelrie, and the domestic hearth. We glow with their martial spirit and revel in their rude festivities!

Lilly

The following is an enumeration of the Contents of this most marvellous and unrivalled Collection of Ballads, which are in the most perfect Condition and of the highest Interest, ALL OF THEM BEING PRESUMED TO BE UNIQUE AND HITHERTO UNKNOWN—

I.

A Newe Ballade.

Finis. Quod. R.M. 1559.

The "metre-ballad-monger" warns Elizabeth against the "forked-cap" (the Pope); bringing before her the example of her "Proginitours." The burden of the song is very ancient, viz., "Lady, Lady, moste dere Lady."

(A copy of this "newe ballade," is preserved among the broadsides in the library of the Society of Antiquaries. *Query*—Was "R. M." Richard Mulcaster?)

II.

The Wonders of England.

1559. Finis. Q. I. A.

Imprinted at London by John Awdeley.

Alluding to the death of Edward VI.: the accession of Mary to the throne; the restoration of the Roman Catholic religion in England; and its fall, on the accession of Queen Elizabeth.

(One of the numerous productions, in "ballad-lore," of the rhyming printer John Awdeley.) *

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* Nos. III., V., VI., VII., VIII., XIV., XV., and XVII., being merely descriptive of monstrosities or subjects not interesting to the general reader, we have thought it proper to omit them.

IV.

A New Ballad against Unthrifts.

Finis, Quoth W. F.

Imprinted at London at the long Shop adjoining unto Saint Mildreds Churche in the Poultry, by John Alde.

(Entered in the Stationers' Books in 1561-2. "W. F." was, in all probability, William Fulwood, the author of the "Supplication to Elderton," and many other broadsides.)

IX.

A most pleasant Ballad of patient Grissell.

To the tune of the Brides good morrow.

[Woodcut border—top, bottom, and end.]

(The original ballad of "The Bride's Good-morrow," which furnished the tune for the present ballad, is reprinted in Mr. J. P. Collier's volume of "Roxburghe Ballads." Owen Rogers had a license in 1565-6, to print "the sounge of Pacyente Gressell," which may probably be the one in our list; but the subject was a common one.)

X.

The Fantasies of a troubled mannes head.

Finis. T. C.

(Alexander Lacy had a license to print this ballad in 1565-6. Its author was probably Thomas Churchyard.)

XI.

A Strife betweene Appelles and Pigmalian.

(William Griffith had a license to print "A ballad of Appelles and Pygmalyne, to the tune of the fyrst Apelles," in 1565-6. This was undoubtedly the one in our Catalogue. A song "to the tune of Apelles," is in Barnaby Googe's "Poems," printed in 1563. It was therefore an established favourite.)

XII.

Almighty God I pray, his holy spirite to send:
The just mannes hart stedfast to stay, and wicked lives to mend.

Imprinted at London, without Aldersgate, in little Britain; by Alex. Lacy, the 16. *of August*, 1566.

XIII.

The true discription of a Childe with Ruffes borne in the parish of Micheham in the Coutie of Surrey in the yeere of our Lord 1566.

The for part . . . and the back part.

Finis. q. H B.

Imprinted at London by John Alde and Richarde Johnes and are to be solde at the Long Shop adjoining unto S. Mildreds Churche in the Pultrie and at the little shop adjoining to the Northwest doore of Paules Churche. Anno domini 1566 *the* 20, *of August.*

[Woodcut of a child (the fore part and the back part) inclosed in a plain border at the top Prose and Verse. The whole of the above is repeated on the other side.]

A popular ballad of the seventeenth century. "Pride's Fall, or a Warning to all English-Women," gives us a similar instance of monstrosity:—

About his neck a *flaunting ruff*,
It now had gallantly,
Starched with white and blew,
Seemly unto the eye:

With laces long and broad,
As now are womens bands,
Thus heavy, wanton pride
First in God's anger stands.

In 1587, Henry Carre had a license to print "a newe balled, intituled "Stowp gallant," concerning a child borne with great Ruffes.")

XVI.

A Proper New balad of the Bryber Gehesie.

Taken out of the fourth booke of Kinges the V. Chapter.
To the tune of Kynge Salomon. Finis Q. George Mell.

Imprinted at London in Fletestreate beneath the Conduit, at the Signe of S. John Evangelist, by Thomas Colwell.

[Woodcut border in the centre.]

(This ballad was licensed by the Stationers' Company in 1566-7. The story of Gehazi is in what we now call the Second Book of Kings. "A Ballett of Kyng Salomon," probably the original of the tune here referred to, was licensed in 1559-60.)

XVIII.

The Daunce and Song of Death.

[A Woodcut with twenty figures, and five verses in black-letter.]

XIX.

A Newe Ballade of a Lover Extollinge his Ladye.

To the tune of Damon and Pithias.

Finis. Q. M. Qsb.

Imprinted at London, in Fletstrete at the signe of the Faucon by Wylliam Gryffith. 1568.

A very passionate and beautiful ballad; the burden of which is, "Or els for love I die."

[Music at the top—plain border all round—border, with figures in the centre.]

(This ballad was licensed to Thomas Colwell in 1562-3. The tune is unknown.)

XX.

A New Ballade intytuled
Good Fellowes must go learne to Daunce.

Imprinted at London; in Flete Streete at the Signe of the Faucon, by Wylliam Gryffith, and are to be solde at his shoppe in S. Dunstones Churchyarde. 1569.

[With a woodcut of good fellows drinking and dancing; rich border in the centre, &c.]

(Entered on the Sationers' Books in 1567-8.)

XXI.

A proper new balad in praise of my Ladie Marques, whose death is bewailed.

To the tune of new lusty gallant. Finis Q. W. Elderton.

Imprinted at London in Fletestreat beneath the Conduit, at the signe of S. John Evangelist, by Thomas Colwell.

[Rich woodcut border of saints, &c., at the top; woodcut at the bottom.]

(Entered on the Stationers' Rooks in 1568-9. The tune is contained in William Ballet's Lute Book, MS. in Trinity College, Dublin.)

(This lady was probably Elizabeth, daughter of Sir William Capel, Kt., Lord Mayor of London, and wife of William Paulet, first Marquis of Winchester.

XXII.

Of the horrible and woful Destruction of Sodome and Gomorra.

To the tune of the nine Muses.

Imprinted at London by Richard Johnes for Henrie Kyrkham, dwellyng at the signe of the blacke Boy : at the middle North dore of Paules Church.

[Plain border all round, woodcut border in the centre.]

(Alexander Lacy had a license to print a ballad upon the same subject in 1568-9. The tune of "The Nine Muses" is mentioned in Robinson's "Handefull of Pleasant Delites," 1584, but it is not known at the present day.)

XXIII.

The true discription of this marveilous straunge Fishe, which was taken on thursday was sennight, the 16. day of June, this present month, in the yeare of our Lord God 1569.

Fininis. Qd. C. R.

Imprinted at London, in Fleetstreate, beneath the conduit, at the signe of Saint John Evangelist, by Thomas Colwell.

The identical broadside "Of a fish," mentioned by Autolicus as forming an item in his multifarious pack. See "Winter's Tale," act iv. scene 3.

[Woodcut of a fish, inclosed in a plain border at the top. Prose description inclosed in a woodcut border.]

("On the 11 of October (1568) were taken in Suffolke, at Downam bridge, neere unto Ipswich, eighteene monstrous fishes, some of them containing eight and twentie foote in length, the other 24 or 21 foote in length at the least."—Stow's *Annales*, 1122. A prose description of these "strange fishes" was printed by Colwell in the same year. A copy is preserved in the Miller Collection. "C. R." was probably Clement Robinson, the author of "Pleasant Sonnets and Stories in Metre," &c.)

XXIV.

The Plagues of Northumberland.

To the tune of Appelles.

Finis. Q. John Barker.

Imprinted at London in Fleetestreate beneath the Conduyt, at the signe of Saint John Evangelist, by Thomas Colwell.

[Woodcut at the top. Woodcut border in the centre.]

(Colwell had a license to print this ballad in 1569-70. It, of course, has reference to the Rebellion in the North, like Churchyard's "Discourse of Rebellion," and many other productions of this date. "Apelles" was a popular tune as early as 1563, but it is not known at the present time.)

XXV.

A ballad intituled, Prepare ye to the Plowe.

To the Tune of Pepper is blacke.

The Queene holdes the Plow, to continew good seede,
Trustie subjectes be readie to helpe if she neede.

W. Elderton.

Imprinted at London, in Fleete streete, by William How, for Richard Johnes: and are to be solde at his shop, joyning to the Southwest doore of Paules Church.

[Plain border all round, and in the centre. Woodcut device at the end.]

(The registers of the Stationers' Company record this ballad under the date of 1569-70. It is not mentioned among Elderton's numerous productions. The tune of "Pepper 's black" is preserved in the "English Dancing Master," 1651.)

XXVI.

**Joyfull Newes for true Subjectes to God and the Crowne,
The Rebelles are cooled, their Bragges be put downe.
Come humble ye downe, come humble ye downe,
Perforce now submyt ye: to the Queen and the Crown.**

Finis. W. Kyrkh.

Imprinted at London in Fleetstreete, by Wyllyam How: for Richard Johnes.

[Plain border all round. Woodcut border in the centre.]

(Entered in the Stationers' Books in 1569-70.)

XXVII.

A very proper dittie.

To the tune of Lightlie love.

Leave Lightie love Ladies, for feare of yll name:
And True love embrace ye, to purchace your fame.

Finis. By Leonarde Gybson.

Imprinted at London, in the upper end of Fleet lane, by Richard Jhones: and are to be solde at his shop joyning to the Southe west Dore of Saint Paules Church, 1570.

[Plain border all round. Woodcut device at beginning and end.]

(This interesting ballad has been reprinted (from Mr. Daniel's copy) in Chappell's "Popular Music of the Olden Time." Leonard Gibson was the author of a ballad entitled "L. Gibson's Tantara wherein Danea welcommeth home her lord Diaphon from the war," in Robinson's "Handefull of Pleasant Delites," 1584; and of several other pieces mentioned by Ritson. The tune of "Light o' Love" is twice mentioned by Shakspeare ("Two Gentlemen of Verona," act i. sc. 2, and "Much Ado About Nothing," act iii. sc. 4). The musical notes are preserved in William Ballet's Lute Book, MS. in Trinity College, Dublin; and in "Musick's Delight on the Cithren," 1666.)

XXVIII.

An Epitaph on the death of the vertuous Matrone, the Ladie Maioresse, late wyfe to the right Honorable Lorde Alexander Auenet, Lord Maior of the Citie of London, who deceased the VII daie of July 1570.

Post Funera vivit virtus. Quoth John Phillip.

Imprinted at London by Richarde Johnes.

[Woodcut border all round. Initial letter with device.]

(John Phillip is mentioned by Ritson as the author of the "Cleomenes and Juliet," 1577; but he knew nothing of the present ditty. Heber had a ballad by the same writer, entitled "A Cold Pye for the Papistes." His name occurs more than once in our Catalogue.)

XXIX.

A newe Ballade intituled, agaynst Rebellious and false Rumours.

To the newe tune of the Blacke Almaine, upon Scissillia.

Finis. Q. Thomas Bette.

Imprinted at London, in the Fletestreat at the signe of the Faucon by Wylliam Gryffith, and are to be sold at his Shoppe in Sainct Dunstones Churchyarde. 1570.

Alluding to France "spoyled in Ruth and feare," whence "Flemminges fled from Tirantes hands," and to false forebodings of "much trouble in the land." (England).

[Woodcut device at beginning and end—Woodcut border with figures in the centre.]

(The author of this ballad is not named by any bibliographer. This is the earliest notice of a tune that will be mentioned again in our Catalogue.)

XXX.

A Ballad rejoysinge the sodaine fall,
Of Rebels that thought to devower us all.

Imprinted at London, in Fleete streete, by William How, for Henry Kirkham, and are to be solde at his shop at the middle North doore of Paules Churche.

In reference to the rebellion of the Earls of Westmorland and Northumberland, and their papistical doings :—

The Bibles they did rend and teare, like Traytours to the Crowne.

[Plain border under the title, and in the centre.]

(Entered on the Stationers' Books in 1570. Kirkham's earliest publication, recorded by Herbert, is dated 1573.)

XXXI.

The braineles blessing of the Bull
The hornes, the heads and all,
Light on their squint eyed skonses full,
That boweth their knees to Ball.

Imprinted at S. Katherins beside the Tower of London, over against the Beare daunce, by Alexander Lacie.

An epistle to the Pope, abusing him and his Bulls, and the Roman Catholics in general.

[Plain border all round. Devices at beginning and end.]

(Entered in the Stationers' Books in 1570-1. The Bull here alluded to was that which Felton placed on the gate of the palace of the Bishop of London, May 25, 1570, and for which he was afterwards executed.)

XXXII.

The pope in his fury doth answer returne,
To a letter ye which to Rome is late come.

Finis. S. P.

Imprinted by Alexander Lacie for Henry Kyrkham, dwelling at the Signe of the black Boye, at the middle North dore of Paules Church.

A supposititious and satirical answer from the Pope to "The brainless Blessing," letting out the secret that of the said "Blessing" the famous sweet singer of Grub-street, Wylliam Elderton, was the author. Of this once notorious ballad-monger the following is a description by a contemporary, 1582. See "Reporte of the Death and Martyrdome of M. Campion, Jesuit, &c.":—

Fond Ellerton, call in thy foolish rhime,
  Thy scurill balates are to bad to sell;
Let good men rest, and mende thy self in time
  Confess in prose, thou hast not metred well;
Or if thy folly cannot choose but fayne
Write alehouse toys, blaspheme not in thy vain.

[Plain border all round.]

(Stephen Peele (supposed to be the father of George Peele, the dramatist) was the author of the present ballad. Another effusion of his on the same subject, entitled

"A letter to Rome to declare to the Pope
John Felton his friend is hang'd in a rope;
And farther, a right his grace to enforme,
He dyed a papist and seem'd not to turne,"

was in the Heber Collection. It has been reprinted in Mr. Payne Collier's "Old Ballads from Early Printed Copies." Percy Society, 1840, p. 65.

XXXIII.

The, 25, Orders of Fooles.

Finis. q. T. G.

Imprinted at London by Alexander Lacie, for Henrie Kyrkham, dwellyng at the Signe of the blacke Boye: at the middle North dore of Paules Church.

[Plain border all round; devices in the centre.]

("The XXV Orders of Knaves," forms a division of Awdely's "Fraternitie of Vacabondes," printed in 1560. In 1570, Henry Kirkham had a license to print "A Ballad intituled the XX Orders of Fooles," which is undoubtedly the one in question. T. G. was probably Thomas Gibson, a well-known writer of such productions.)

XXXIV.

A pleasant posie, or Sweet Nosegay of fragrant smellyng Flowers: gathered in the Garden of heavenly pleasure, the holy and blessed Bible.

To the tune of the Black Almayne. Finis. John Symon.

Imprinted at London by Richard Johnes: dwellyng in the upper end of Fleet lane. 1572.

[Plain border all round.]

(The name of John Symon is nowhere mentioned as a ballad writer. The "Black Almayne" was a popular tune, but it has not been preserved.)

XXXV.

A Ballad Intituled, a Newe well aday,
As playne maister Papist, as Donstable waye.

Finis W. E.

Imprinted at London in Fleetstrete beneath the Conduit, at the signe of S. John Evangelist, by Thomas Colwell.

Alluding to the rebellion in the north (1584). The burden of this ballad is:—

Well a daye, well a daye, well a daye woe is mee
Syr Thomas Plomtrie is hanged on a tree.

[Woodcut border in the centre, and all round. Tailpiece.]

(A license was granted by the Stationers' Company for the printing of "the seconde Well-a-daye," in 1566-7, so the title must have been common. Shakspeare mentions the tune of Welladay. W. E. was, of course, that prolific ballad-monger William Elderton.

XXXVI.

Ane new ballet set out be ane Fugitive Scottisman that fled out of Paris at this lait Murther.

Finis Quod Simpell.

Imprentit at Sanctandrois be Robert Lekpriuik, Anno. Do. 1572.

This ballad is written on the massacre of St. Bartholomew, and names Catharine de Medicis as the guilty cause of it. The "ane Fugitive" thus counsels Elizabeth:—

Now wyse Quene Elizabeth luik to your self
Dispite them, and wryte them, ane bill of defyance.

XXXVII.

Ane Complaint upon Fortoun.

Finis, quod Sempill.

Imprintit at Edinburgh be Robert Lekprewicke, dwelling at the Netherbow.

(Robert Semple, the writer of this and the preceding ditty, was the author of a number of very interesting ballads on Scottish history. Many are preserved in the library of the Society of Antiquaries.

XXXVIII.

An Epitaph on the death of the Right honorable and vertuous Lord Henry Wrisley, the noble Earle of Southampton. Who lieth interred at Touchfeelde in the Countie of Hamshyre, the 30 day of November, 1581, and in the 24. yeare of our most drad and Soveraigne Ladie Elizabeth by the grace of God, of England, Fraunce, and Ireland Queene, &c.

Omnis caro fenum. Q. John Phillip.

[Woodcut border all round. Woodcut device at the end.]

(This was Henry Wriothesley, second Earl of Southampton, whose sumptuous monument is still preserved at Titchfield, in Hampshire.)

XXXIX.

A Dittie
In the worthie praise of an high and mightie Prince.

(The Duke of Norfolk.)

Finis. Ber. Gar.

Imprinted at London without Aldersgate in Little Britaine, by Alex. Lacy.

(On Thomas Duke of Norfolk, beheaded for high treason, June 2, 1572. Elderton wrote a ballad entitled "The Dekaye of the Duke," printed, without date, by Thomas Colwell. A copy is preserved in the library of the Society of Antiquaries. "Ber. Gar." was Bernard Garter, author of "A New Yere's Gift," the ballad of "Helen's Epistle to Paris," &c.)

XL.

A famous dittie of the Joyful receaving of the Queen's moste excellent majestie, by the worthie Citizens of London the 12th day of November, 1584, at her graces coming to Saint James.

To the tune of Wigmore's Galliard.

Finis. Richard Harrington.

At London, Printed by Edwarde Allde for Yarath James, and are to be solde in Newgate Market against Christ Church gate. 1584.

[Very rich woodcut border all round, and through the middle.]

("The 12 of November (1584) the Queenes Majestie (returning after hir progresse) came to hir manor of S. James, where the citizens of London, to the number of 200, the gravest sort in coates of velvet, and chaines of gold, on horseback, and 1000 of the companies on foote (having with them 1000 men with torches, ready there to give light on every side, for that the night drew on), received and welcomed hir."—Stow's *Annales*, 1191.)

XLI.

A godly ditty or Prayer to be song unto God for the preservation of his Church, our Quene and Realme, against all Traytours, Rebels, and Papistical Enemies.

Syng this after the tune of the cxxxvij. Psalme, which begins When as we sat in Babilon. Or such lyke.

Finis. Quoth Joh. Awdely.

Imprinted at London by John Awdely.

Alluding to the English Rebellion in 1584, when the Earls of Northumberland and Arundel fell under suspicion, and Francis Throgmorton was found guilty and executed. Lord Paget and Charles Arundel fled beyond sea.

[Woodcut of the Royal Arms in the centre of the title. Plain border all round.]

(John Awdeley, the author of the present ballad, was also the printer. He was likewise the writer and printer of a very interesting ballad called "The Cruel Assault of God's Fort," which has been reprinted in Mr. J. P. Collier's "Old Ballads from Early Printed Copies." Percy Society, 1840, p. 29.)

XLII.

A brief sonet declaring the lamentation of Beckles, a Market Towne in Suffolke which was in the great winde upon S. Andrewes eve pitifully burned with fire to the value by estimation of tweentie thousand pounds. And to the number of fourescore dwelling houses, besides a great number of other houses.

1586. To the tune of Labandalashotte. Finis. q, D. Sterrie.

At London,
Imprinted by Robert Robinson for Nicholas Colman of Norwich, dwelling in St. Andrewes Churchyarde.

[Woodcut at top; woodcut border top and bottom.]

(The tune of "Labandalashotte" is mentioned in the "Handfull of Pleasant Delights," 1584, but it has not been recovered.)

XLIII.

A proper new Sonet declaring the lamentation of Beccles a Market Towne in Suffolke, which was in the great winde upon S. Andrewes eve last past, most pittifully burned with fire, to the losse by estimation of twentie thousande pounde and upwarde, to the number of foure-score dwelling houses, 1586.

To Wilson's tune. Finis. T. D.

At London, Imprinted by Robert Rohinson for Nicholas Colme of Norwich, dwelling in S. Addrewes Churchyard.

This, and the preceding Ballad ("a briefe sonet," &c.), relate to the same calamity that befel the town of Beccles. The author complains bitterly that "No helpe was found to slacke the fyre"—that the thieves stole "Theyr neighbors wealth which wasted lay about the streetes that time;"—that "from the morning nyne a clocke till foure a clocke at night," Beccles lost "fourscore houses, the Church, and temple;" and that

The market place and houses fayre
  that stood about the same
Hath felt the force and violence
  of this most fearful flame.

(A mutilated copy of this rare ballad was discovered some few years ago in the binding of an old Italian work, printed in 1584, in the library of the Royal Society. T. D. was Thomas Deloney, the "balletting silkweaver" of Norwich, and probably the above was one of his earliest productions. "Wilson's tune," or "Wilson's Wilde," as it is sometimes called, is preserved in William Ballet's Lute Book, a MS. in Trinity College, Dublin. A later impression of this "Sonet" may be found among the Bagford Ballads in the British Museum.)

XLIV.

A mournfull Dittie on the death of certaine Judges and Justices of the Peace, and divers other Gentlemen, who died immediately after Assises, holden at Lincolne last past.

To the tune of Fortune.

Imprinted at London by John Wolfe, for William Wright. 1590.

[Woodcut at the beginning. Broad woodcut border all round and in the centre, with devices.]

(The tune of "Fortune" (one of the most popular of our old ballad airs) is preserved in Queen Elizabeth's Virginal Book; in William Ballet's MS. Lute Book; in Vallet's "Tablature de Luth," 1615; in "Nederlandtsche Gedenckclank," 1626, &c. &c. "Fortune my foe" (the first line of the old ballad) is alluded to by Shakespeare in "The Merry Wives of Windsor," act iii. sc. 3; and the ballad of "Titus Andronicus," upon which Shakespeare founded his play of the same name, was sung to the same tune.)

XLV.

The first part of the faire widow of Watling Street and her 3 daughters, and how her wicked sonne accused her to be a harlot, and his sisters bastards, only to deceive them of their portions.

To the tune of Bragandary.

Imprinted at London for T. P.

XLVI.

The second part of the Widdow of Watling-streete, and her three Daughters.

To the tune of the Wanton Wife.

Imprinted at London for T. P.

These two ballads (the first and second part) were entered in the Stationers' Registers by Richard Jones, August 15, 1597. The play of the same title (ascribed to Shakspeare) was taken from them.

(The tunes of "Bragandary" and the "Wanton Wife" are unknown. The ballad of "The Wanton Wife of Bath" is printed in the *first* edition of Bishop Percy's Reliques, but omitted in all the subsequent ones.)

XLVII.

The crie of the poore for the death of the Right Honorable the Earl of Huntington.

To the tune of the Earle of Bedford.

Printed at London for William Blackwall, and are to be sold at his shoppe nere Guild-Hall gate 1596.

[Woodcut at the beginning. Woodcut border all round and in the centre.]

(Henry Hastings, second Earl of Huntingdon, K.G., who died at York 14th December, 1595, and was buried at Ashby-de-la-Zouch. The expenses of his funeral were defrayed by the Queen.)

(The tune here mentioned is not known.)

XLVIII.

A Ballad against slander and detraction.

Gar call him downe gar call him downe gar call him downe downe a
God send the faction of all detraction call downe and cast away.

Finis Q. Haywood.

Imprinted at Londō at the lōg Shop adjoining unto Saint Mildreds Churche in the Pultrie by John Alde.

[Plain border in the centre, and all round.]

(An unrecorded ballad of old John Heywood, the author of "The Spider and the Fly."

XLIX.

A proper new ballad sheweing that Philosophers Learnynges are full of good Warnynges. And songe to the tune of my Lorde Marques Galyarde, or the firste traces of Due passa.

Finis Q. W. Elderton

Imprinted at London in Fleetestreet beneath the Conduit, at the signe of Sainte John Evangelist, by Thomas Colwell.

[Woodcut at the top; and tailpiece. Border in the centre.]

(This ballad is nowhere mentioned. The tune of "My Lorde Marquis Galyarde" is unknown.)

L.

The first part of the Marchants Daughter of Bristow.

To the tune of The Maydens Joy.

LI.

The second part of the Marchants Daughter of Bristow.

To the tune of the Maidens Joy.

Printed at London for William Blackwall.

[Woodcut border at top and end.]

(This interesting ballad is mentioned in Fletcher's "Monsieur Thomas," act iii., scene 3, by the name of "Maudlin the Merchant's Daughter;" and has been reprinted, from a comparatively modern copy, in Mr. Collier's volume of Roxburghe Ballads. The tune is unknown.)

LII.

Of Evyll Tongues.

Finis. Q. T. Canand.

LIII.

I Praye For You Fower. I Defende you Fower. I Vanquish You Fower. I Helpe You IIII to Your Right. I Feede You Fower. I Kill You All.

Marke well the effect, purtreyed here in all;
The King that rules, the Lawyer in the hall,
The Prelate with his dignities renowne,
The Harlot and the countrey toyling Clowne.

Howe and which way together they agree,
And what their talke and conference might be.
Each to their cause, for guard of their degree,
And yet death is the conquerour you see.

[Woodcut, coloured, representing the Bishop, the King, the Harlot, the Lawyer, the Country Clown, and Death.]

LIV.

O marvelous tydynges both Wonders Old and New The Devyll is endited yf many men's wordes be tru.

Printed by Cornells Woltrop dwellyng at Saynt Antonies.

[Woodcut at the top.]

LV.

Other thus it is: or thus it shoulde bee.

Imprinted at London without Aldersgate, in little Brittaine by Alexander Lacy.

Congratulating England that "The Golden World is now come agayne," and that "Kynges and Princes, doe Gods laws advaunce;" that "Maijestrates and officers; Bishops and Ministers; Judges, Justices, and Gentlemen; Mayours and Bayliffes; Lawyers, &c.," do their duty, "each one in his degree." That the "Commons feare God, and *obey the Queene (!!!);*" that "Parents doe bryng up their children godly, and that subjects faithfully pray for their Queene."

[Plain border all round. Device at the beginning.]

LVI.

Sapartons Alarum, to all such as do heare The name of the true Souldiers, in England, or els wheare.

Finis. John Saparton.

Imprinted at London in Fleete Streete, by William How for Richard Johnes, and are to be solde at his Shoppe under the Lotterie House.

(Saparton is a new name in ballad literature.)

LVII.

Of Trust and Triall.

Finis. B. C.

("B. C." was probably Bartholomew Chappell, celebrated for his controversy with Thomas Camell.)

LVIII.

A Ballad.

The first verse runs thus:—

Loe here the pearle,
  Whom God and man doth love,
Loe here on earth,
  The onely starre of light:
Loe here the Queene,
  Whom no mishap can move
To chaunge her mynde,
  From vertues chief delight.

[With a coloured Woodcut Portrait of Queen Elizabeth, with Crown, Sceptre, and Ball.]

(Gifford says, "In Jonson's time, scarcely any ballad was printed without a woodcut illustrative of its subject. If it was a ballad of 'pure love,' or of 'good life,' which afforded no scope for the graphic talents of the Grub-street Apelles, the portrait of 'good Queen Elizabeth,' magnificently adorned, with the globe and sceptre, formed no unwelcome substitute for her loving subjects.")

LIX.

As pleasant a dittie as your hart can wish,
Shewing what unkindness befell by a Kisse
At London printed for T. P.
[Rich woodcut, border top and bottom.]

LX.

A balade of a preist that loste his nose
For sayinge of Masse as I suppose.
Finis.
God save the Quene.

A caustic satire against "Olde Syr John the Vycar of Lee, which rayles at God's boke and reeles at his Masse;" and whose "smeller is smitten cleane from his face" for so doing.

LXI.

A mery balade, how a wife entreated her Husband to have her owne wyll.
Finis. Quod. T. W. T.
Imprinted at London by Alexander Lacy.

A ludicrous dialogue between a "yong man and his wife," only a month or more married! touching dress, pleasure-taking, and domestic economy. The lady asks for "one thyng," viz., to have the use of her "toung, eyther to chyde, or els to sing," with a few supplementary trifles. The gentleman replies somewhat ungallantly,

No wyfe I am your head
Wherefore I pray you my counsell take,
And let such tricks in you be dead
Least that for it your bones doe ake:
Therefore learne betime to brue and bake, &c.

[Plain border all round. Woodcut device at the end, Death and the Lady.]

LXII.

A merry new Song how a Bruer meant to make a Cooper cuckold, and how deere the Bruer paid for the bargaine.
To the tune of In Somertime.
[Woodcut at the top. Woodcut border in the centre.]

(The tune here mentioned is preserved in "The Courte of Vertue," by John Hall, 1565.)

LXIII.

A merie newe Ballad intituled the pinnyng of the Basket:
And is to bee songe to the tune of the doune right Squire.
Imprinted at London for Henrie Kirkham, and are to be sold at his shop, at the little North doore of Paules, at the signe of the blacke Boye.

The comical humours of a "Joyner's man, of a chandler ('a quiet man!'), and his shrewish wife." The burden is "Tantara, tantara, tantara."

[Woodcut border all round.]

(" Down right Squire, or Gibson's Tantara," is one of the tunes referred to in "The Handefull of Pleasant Delites," 1584. It is not known.)

LXIV.

A prettie new Ballad, intytuled:
The Crowe sits upon the wall,
Please one and please all.

To the tune of, Please one and please all.
Finis. R. T.

Imprinted at London, for Henry Kyrkham, dwelling at the little North doore of Paule's, at the Signe of the blacke Boye.

[Woodcut of a lady with a fan of feathers at the top, plain border all round.]

(This interesting Shakespearian ballad has been reprinted, by the permission of Mr. Daniel, in the first number of "Memorabilia." It is written by Tarleton, and quoted by Malvolio in "Twelfth Night."

LXV.

A Ditty delightfull of mother watkins ale
A warning well wayed, though counted a tale.

The existence of this ballad has been questioned. "Mother Watkins ale" was supposed to have been the Title to a "*Round*," or *Country dance;* the music, *without the words*, having been discovered among the papers of Dr. Pepusch, who set the songs in the "Beggar's Opera." Before this copy appeared it was unknown.

[Woodcut border top and bottom.]

(This ballad is mentioned in a letter with the signature of T. N. to his good friend A. M. [Anthony Munday], prefixed to the latter's translation of "Gerileon of England," 1592. "I should hardly be perswaded that anie professor of so excellent a science (as printing) would be so impudent to print such ribauldrie as *Watkin's Ale*, The Carman's Whistle, and sundrie such other." The tune is preserved in Queen Elizabeth's Virginal Book, in the Fitwilliam Museum, Cambridge.

LXVI.

A new balade entituled as foloweth,

To such as write in Metres, I write
Of small matters an exhortation,
By readyng of which men may delite
In such as be worthy commendation.
My verse also it hath relation
To such as print, that they doe it well,
The better they shall their Metres sell.
And when we have doen al that ever we can,
Let us never seek prayse at the mouth of man.

Finis by R. B.

Imprinted at S. Katherins besyde the Towre of London, by Alexander Lacie.

[Plain border all round.]

("R. B." was the author of "The Plowman's Complaint," and of several other broadsides printed about 1580.)

LXVII.

A Balade declaryng how neybourhed love, and trew dealyng is gone,

Qd. Jhon Barker.

Imprinted at London by Richard Lant.

Where shall one fynde a man to trust,
Alwaye to stande in tyme of neede;
Thee most parte nowe, they are unjust—
Fayre in wordes, but false in deede;
Neibourhed nor love is none
trew dealyng now is fled and gone.

(John Barker has hitherto only been known as the author of a ballad on the destruction of Jerusalem, printed by Colwell in 1568, a copy of which (probably unique) is preserved in the Miller Collectiou. His name occurs several times in the course of our Catalogue.)

LXVIII.

A Newe Secte of Friars called Capichini.

A fierce invective against "These newe, freshe come Friars, sprong up of late, that doe nowe within Andwarpe (Antwerp) keepe their abidinge."

[Woodcut of two friars at the top, coloured.]

LXIX.

A mervaylous straunge deformed Swyne.

Finis. T. P.

Imprinted at London by William How, for Richard Johnes: and are to be solde at his Shop joyning to the Southwest doore of Paules Churche.

[Woodcut of a swine, inclosed in a plain border, at the top. Prose and Verse.]

("T. P." was, perhaps, Thomas Proctor, the author of many "pretty pamphlets.")

LXX.

Franklins Farewell to the World, With his Christian Contrition in Prison before his Death.

Printed at London for Henry Gosson.

[A very rich woodcut border all round.]

(This ballad, the last of the series, relates to James Franklin, who was executed for his share in the murder of Sir Thomas Overbury. H. Gosson was a celebrated ballad-printer in the reign of James I. He died in 1635, when his stock was purchased by Coles, Vere, and Wright.)

Contained in a Folio Volume.

Lilly 81 Ballad. The King and a poore Northerne Man, *woodcuts* 4 18
black letter, *olive morocco, g. e. rare*
12*mo. Printed by A. Clark, and are to be sold by T. Passinger at the three Bibles on London Bridge,* 1673

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A VERY FINE COPY OF A SCARCE COLLECTION
old morocco, g. e. 12*mo.* 1727, 26, 38

Lilly 83 BALLADS (Old) PRINTED IN BLACK LETTER, as well as Roman letter type. A very Curious Collection of those printed and sold in Aldermary and Bow Church Yard, Stone-Cutter Street, &c. formed apparently about 1778 43 1

To which Mr. Daniel has added some of an earlier period, as—
Cupids Courtesie, **black letter**, *W. O. for A. M. the earliest known edition*
News from Frost Fair, upon the River of Thames, **black letter**, *presumed to be unique, printed for I. Wright, I. Clark, W. Thackeray, and T. Passinger (all noted Ballad-printers and Dealers long before the period stated)*
well preserved in a 4to. vol.

⁂ Many of these ballads illustrate the Habits and Customs of a much earlier period, some of them being founded on Stories made use of by Shakespeare, while many of his contemporaries deigned to form Dramas upon others. The cuts were no doubt used for much earlier editions, now lost to us. It may fairly be stated that they are all curious, many from local circumstances illustrating the County History of England. A list of the Contents, in Mr. Daniel's extremely neat handwriting, is on the fly leaf.

Toovey 84 Ballads (Old), Historical and Narrative, with notes by Thos. Evans, 4 vol. 1 5
half calf, edges uncut *post* 8*vo.* 1784
⁂ Not inserted in Dr. Percy's collection.

Bond 85 Ballads. Ancient Ballads, Songs and Poems, *two woodcuts by T. Bewick, after Craig,* RARE 12*mo. Ludlow, Geo. Nicholson,* 1799 4 6

Evans 86 Ballads. The Maiden's Choice, &c. *Glasgow,* 1802—The Dunghill-Cock, *ib.* 1803—Black-ey'd Susan's Garland, *Edinb. n. d.*—Sweet William of Plymouth's Garland, *ib. n. d.*; and 14 other Penny Collections 12*mo. in one vol.* 8

Lilly 87 Ballads. Ancient Historic Ballads, *Newcastle, Akenhead,* 1807—The Caledonian Miscellany, consisting of Pastorals, Choice Fables and Tales, with occasional Poems, by Allan Ramsay, and other eminent Northern Bards, *Newc. T. Slack,* 1762, 2 vol. in 1 7
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Toovey 89 BALLADS. A LITTLE BOOK OF BALLADS, 3 5
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Evans 90 Ballads (A Book of). From the Celebrated Roxburghe Collection, now in the British Museum, edited by J. P. Collier, Esq. *small 4to.* 1847 9

Lilly 91 Ballads. A Catalogue of an Unique Collection of Ancient English Broadside Ballads 5
printed entirely in the **black letter**, *on sale by J. R. Smith* *cr.* 8*vo.* 1856

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6 93 Banquet for Gentlemen and Ladies, consisting of Nine Tragi-comical Novels, *frontispiece, very rare* 12*mo.* 1718 Ellis

17 94 Barbauld (Mrs. Anna Lætitia) Works, edited by Lucy Aikin, 2 vol. *Silhouette head, calf extra, m. e.* 8*vo.* 1825 Bohn

*** A copy presented, by Mrs. C. Aikin, to Samuel Rogers, Esquire, with autograph of the Author of the "Pleasures of Memory," &c.

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, In addition to this piece, the title states that "The Fall of Phaeton" will be added, but only the first page is here to be found. Of the excessive rarity, and curiosity of it, see "Merrie England in the Olden Time," (vol. II, page 108) by George Daniel.

107 Barton (Bernard, the Quaker Poet) Poetical Works, *viz.:* Poems, *third edition*, 1822; Minor Poems, including Napoleon, *second edition, with additions*, 1824; Poetic Vigils, 1824
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, A set presented to Mrs. Pulham, to whom are addressed some verses in the poet's autograph, "returning grateful thanks for painting his portrait for his daughter." The late proprietor has inserted a long letter of the poet, in which Elia (Charles Lamb) is mentioned.

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7 6 156 Blank Book, with leaves of white paper, from Strawberry Hill with Horace Walpole's Book-plate, *vellum* *folio*

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*** "This poem has no colophon, but Wynkyn de Worde's device is at the end. It was unknown to Herbert, and Dr. Dibdin's description was derived from this copy. It is probably, like many similar tracts of the time, a translation from the French, and the words *La femme replique* before one of the speeches tends to establish the fact. The author feigns that, as he was walking under the shade of trees, he heard a contention between a man and a woman as to the comparative excellency of the two sexes. The references and examples on both sides are chiefly scriptural. The woman has the *last word.*"—*MS. note by Mr. Daniel.*

Lilly 801 **HERRICK** (Robert) Hesperides: or the Works, both Humane and Divine, *head (a bust) on pedestal, by Wm. Marshall*
RARE, *fine copy in old blue morocco; from Farmer's and Bindley's collections* 8vo. 1648 — 6 10

⁂ With numerous references to similar lines by other Poets.

Toovey 802 Hervey (Rev. James) Meditations among the Tombs
in old richly gilt red morocco 8vo. 1746 — 17

ffington 803 **HERVEY** (Rev. James) MEDITATIONS AND CONTEMPLATIONS, 2 vol. *eighth edition, frontispieces*
PRESENTATION COPY TO HIS PHYSICIAN, DR. ROBERT NESBITT, *with dedicatory inscription of ten lines, in the very neat autograph of the author, proof impression of the engraved frontispiece to vol. 1, an* ORIGINAL LETTER *by the author, dated Feb. 29, 1747, and a portrait by Houbraken inserted*
IN CHOICE CONDITION, *smooth red morocco, broad gold borders, full gilt backs, g. e.* 12*mo.* 1750 — 6 15

Toovey 804 Hesiod, Works, translated from the Greek, *head*
fine copy in calf gilt 12*mo.* 1740 — 5

Do 805 **HEURES NOUVELLES**, dediées a Madame Royale, contenant les Exercises du Matin et du Soir, les priéres de la Messe, &c. *front. by Jo. Galle*
red morocco, dentelle borders, the sides covered by a representation of a vase of flowers, insects, &c. tooled in gold
in the finest possible condition
12*mo.* A BRUXELLES, *chez Jean Joseph Boucherie* — 13 5

⁂ A PECULIARLY INTERESTING VOLUME.
A PRECIOUS RELIC OF THE FIRST FRENCH REVOLUTION, BEING THE BOOK OF PRAYERS WHICH AFFORDED RELIGIOUS CONSOLATION TO THE DISTRESSED MIND OF MADAME ELIZABETH during her Incarceration in the Temple, with her unfortunate brother LOUIS XVI, KING OF FRANCE.

On the fly leaf is the AUTOGRAPH OF THE PRINCESS.
Dated from the "*Tempel*, 1793."
She was beheaded the 12th of May in the following year.

Waller 806 Heywood (Mrs. Eliza) Secret Histories, Novels and Poems, 4 vol.
portrait by Vertue, calf 12*mo.* 1742 — 17

Lilly 807 History of Frier Rush, *woodcuts*
black letter, *imperfect at end* *small 4to.* 1629 — 12

Do 808 History of George a Green Pindar of the Town of Wakefield, *cuts*
autograph of the Rev. F. Peck 8vo. 1706 — 10

Ellis 809 History of the Seven Wise Mistresses of Rome, *front. and cuts*
calf 12*mo.* 1712 — 1

Do 810 History (Famous and renowned) of the Nine Worthies of the World, *woodcut* *small 4to.* *C. Brown, n. d.* — 1 6

Lilly 811 History (New) of the Trojan Wars and Troy's Destruction, *woodcuts*
12*mo.* *C. Bates, n. d.* — 1

Ellis 812 History of the Blind Begger of Bednal-Green, *woodcuts, imprint cut off*
russia *small 4to.* *n. d.* — 1

Lilly 813 History of the Noble Marquess of Salus and Patient Grissel, *woodcut*
small 4to. *T. Norris on London Bridge, n. d.* — 1 14

16 | 814 Hoadly (Bp. B.) Sixteen Sermons
old red morocco, broad borders of gold, g. e. 8vo. 1754

4 | 6 | 815 Hofland (T. C.) British Angler's Manual, or Art of Angling in England, Scotland, Wales and Ireland, edited by E. Jesse, *plates*
presentation copy from the publisher post 8vo. 1848

2 | 816 Hogarth (W.) Harlot's Progress, *with the small engravings*
curious and rare 8vo. 1753

3 | 3 | 817 HOGARTH (W.) GRAPHIC WORKS MORALIZED BY DR. J. TRUSLER, *portrait and 80 vignette cuts, elegantly engraved by Corbould and Dent, with the two engravings "before" and "after"*
remarkably large and clean copy, bound from boards
olive morocco extra, g. e. by Mackenzie
from Mr. Hanrott's Collection royal 8vo. 1768

3 | 818 Hogarth (Wm.) Biographical Anecdotes of, with Catalogue of his Works, chronologically arranged
second edition, marbled calf 8vo. *J. Nichols,* 1782

2 | 12 | 819 Hogarth Illustrated by John Ireland, 3 vol. *numerous plates*
fine copy in russia extra royal 8vo. 1791-93-1804

3 | 3 | 820 HOGARTH, Graphic Illustrations of, from Pictures and Drawings in the possession of Samuel Ireland, 2 vol. *curious and careful copies from original specimens*
beautiful copy, pale russia extra, g. e. joints, broad bands roy. 8vo. 1799

6 | 821 Hogg (Tho.) on the Growth and Culture of the Carnation, Pink, Auricula, Polyanthus and other Flowers, *fourth edition, coloured front.* 1823—Supplement to the Treatise on the Culture of Florists' Flowers, 1833 12*mo.*

⁂ See a long note on fly leaf by the late Mr. Daniel.

2 | 12 | 822 HOLBEIN (Hans) ICONES MORTIS
the cuts very artistically copied by the pen, with the Scriptural quotations, verses, &c.
green morocco, joints, g. e. 12*mo.*

1 | 10 | 823 Holbein (Hans) Dance of Death, with Dissertation by F. Douce, *fine engravings on wood*
choice copy, ruled with red lines and capitals rubricated, with an additional engraving, and with the mottoes to the Dance of Death in Queen Elizabeth's Prayer Book neatly copied in manuscript
calf extra, carmine edges, gauffré in gold 8vo. 1833

5 | 10 | 824 HOLLAND'S LEAGUER, or an Historical Discourse of the Life and Actions of Dona Britanica Hollandia, the Arch-Mistris of the wicked women of Eutopia, wherein is detected the notorious Sinne of Panderisme, and the Execrable Life of the luxurious Impudent, *with the rare front. of the celebrated brothel, the last line of the metrical inscription being, as usual, cut into*
a fine copy in dark olive morocco extra, blind tooled, g. e.
4*to.* *Printed by A. M. for Richard Barnes,* 1632

⁂ The situation of Holland's Leaguer was, what forms part of the present Holland Street, Blackfriars. See a long and interesting note by Mr. Daniel on the fly leaf.

9 | 825 Home (John) Dramatic Works, *portrait inserted*
presentation copy to Lord Lyttleton 12*mo.* 1760

Lilly	826	Home (John) Douglas, a Tragedy FIRST EDITION, *with a portrait and a character plate of Mr. Wood as Glenalvon* *subscription edition, large paper, half morocco, uncut* *royal* 8*vo.* *Edinb.* 1798		18	
Toovey	827	Homeri Ilias et Odyssea, Gr. 2 vol. *portrait of Homer* PICKERING'S MINIATURE EDITION, *the smallest ever printed* BEAUTIFULLY PRINTED ON VELLUM, ONLY 12 COPIES STRUCK OFF *red morocco extra* 48*mo.* *Typis Corrall,* 1831	11	15	
Lilly	828	Homeri Ilias et Odyssea, Gr. 2 vol. *Pickering's second miniature edition* *blue morocco extra, g. e. by Hayday* 48*mo.* *Typis Corrall,* 1836		14	
Waller	829	Homer, Iliad and Odyssey, translated by Alexander Pope, with additional notes by Gilbert Wakefield, 11 vol. *half russia, uncut* 8*vo.* 1796		10	6
Lilly	830	Homer à la Mode, a mock Poem upon the first and second Books of Homer's Iliads (by J. Scudamore) 16*mo.* *Oxford,* 1664		4	
Toovey	831	Homer burlesqued [by Brydges], 2 vol. *humourous plates* *calf gilt* 8*vo.* 1797		17	6
Lilly	832	Hone (Wm.) Parodies. Political Catechism; Political Litany; Sinecurist's Creed; Ballet Te Deum, in 1 vol.—Specimens of 22 of the different Twopenny and Threepenny Publications *a curious sample of the literature of the day* *collected by Dawson Turner, Esq.* 1825 8*vo.* 2 *vol.*		14	
Do	833	Hone (W.) Every-Day Book, 2 vol. *numerous cuts* 8*vo.* 1826-27	2	10	
	834	Hone (W.) Table Book, 2 vol. *numerous cuts* 8*vo.* 1827-28			
Powell	835	Hope (Thomas) Anastasius, or Memoirs of a Greek, 3 vol. *half green morocco, m. e.* *post* 8*vo.* 1829		10	
Waller	836	Horæ Diurnæ Breviarii Romani, *printed in red and black type* *old red morocco, g. e. sides tooled with ornaments in gold* 18*mo.* *Ant. ex Architypographia Plantiniana,* 1754		4	6
Bond	837	Horatius, cum notis J. Rutgersii, *Lutetiæ ex Typographia R. Stephani,* 1613 — Juvenalis Satiræ, cura N. Rigaltii, *ib.* 1616 — Persius, *ib.* 1614 *fine copies, ruled, in red morocco, g. e. by Roger Payne* *in one vol.*	2	-	
Toovey	838	Horatii Opera, *portrait added, Paris, e Typographia Regia,* 1733—Phædri Fabulæ et Publii Syri Sententiæ, *ib.* 1729 LARGE PAPER, *red morocco, g. e.* 12*mo.*	1	7	
Boone	839	Horatii Carmina, *portrait by Aubin* *edges entirely uncut, scarce in such state* *whole green morocco* 18*mo.* *Parisiis e Typographia Regia,* 1733	2	5	
Molini	840	Horatii (Quinti) Opera, æneis Tabulis incidit Joannes Pine, 2 vol. EDITIO PRIMA OF AN ELEGANT EDITION, *wholly engraved with apt coins and vignette illustrations* A MOST BEAUTIFUL COPY, *red morocco, g. e. by De Rome in the best possible condition* *royal* 8*vo.* *Lond.* 1733	10	15	
Clark	841	Horatius *red morocco, g. e. by Roger Payne; from the Syston Park Collection* 12*mo.* *typis Jacobi Watson,* 1740	1	8	

2 | 8 . 842 Horatii Carmina, *engraved frontispiece, another added*
VERY FINE COPY OF A PRETTY EDITION, *scarlet morocco extra, g. e. by Clarke* small 8vo. *Birminghamiæ, typis Baskerville*, 1762 Boon

1 843 Horatii Poemata, cum notis J. Bond
LARGE PAPER, *French calf, g. e.* 12*mo.* *Aurelianis*, 1767 Walle

11 844 Horatii Opera, recensuit et notulis instruxit Gilbertus Wakefield, 2 vol. *engraved titles and frontispieces*
a very neat copy in russia 12*mo.* *G. Kearsley*, 1794 Hollow

4 845 Horace, Odes, translated by the Rev. Philip Francis, revised by H. I. Pye, Esq. *engraved title and frontispiece, red morocco, g. e. Suttaby*, 1806—Another edition, 2 vol. in 1, *calf, g. e.* 1812 18*mo.* (2) Walle

5 6 846 Horne [George Bishop of Norwich] Commentary on the Psalms, complete in one vol.
red morocco, g. e. by C. Lewis 8*vo.* 1843 Lilly

10 | 6 847 Howard (Sir Robert) Dramatic Works (5 Plays), *portrait by Vertue*
whole calf, uncut edges 12*mo.* 1722 Toov

5 — 848 Howell (James) Epistolæ Ho-Elianæ, Familiar Letters, Domestick and Foreign, in 4 Books, *frontispiece*
ninth edition 8*vo.* 1726 Adam

5 | 6 849 Howitt (Wm.) Homes and Haunts of the most eminent British Poets, 40 *illustrations* *royal* 12*mo.* 1857 Mille

1 | 1 . 850 Hubert (F. Knight) Historie of Edward the Second, surnamed Carnarvon, one of our English Kings, together with the Fatall Downfall of his two Unfortunate Favorites Gaveston and Spencer (in Verse), *portrait of the king*
maroon morocco, g. e. 12*mo.* 1629 Pye

3 | 3 | — . 851 Hume and Smollett, History of England, to the Death of George the Second, 16 vol. *portraits of the monarchs, and woodcut vignettes*
Scholey's large type edition, *russia, m. e.* 8*vo.* 1808-11 Do

10 | 6 852 Humourist (The), A Collection of Entertaining Tales, Anecdotes, Repartees, Witty Sayings, &c. Vol. III. and IV, *coloured plates after designs by Geo. Cruikshank, Robins*, 1819-20—Wilkinson (Tate) Memoirs of his own Life, Vol. I, III, IV 12*mo.* (4) Truem

2 853 Hunt (J. H.) Juvenilia; or, a Collection of Poems, *portrait*, 8vo. 1802—La Bagatella; or, Delineations of Home Scenery, a Descriptive Poem, by Wm. Fox, 1801; The Shrubs of Parnassus, by I. Copywell (*i. e.* Wm. Woty), 1760 12*mo.* 2 *vol.* Walle

2 | 4 854 Hunt (J. H. Leigh) Critical Essays on the Performers of the London Theatres, *engraved title*
ILLUSTRATED *with numerous plates (see curious MS. Note by Mr. Daniel)* *foolscap* 8*vo.* 1807 Ford

15 — 855 Huntington (W.) Naked Bow of God, *with the scarce portrait* 8*vo.* *n. d.* Boon

⁎ "Very rare, having been suppressed by the Author, and another Work with the same title substituted. The portrait is also very scarce."—*MS. Note by G. Daniel.*

1 | 6 856 Huntington (Wm.) God the Guardian of the Poor, and The Bank of Faith, *two parts*
new edition, calf gilt 1813 Tripho

Salter 857 Hurd (Bp.) Letter to Mr. Mason on the Marks of Imitation, *Camb.* 1757; on the Idea of Universal Poetry, 1761—[Taylor Rev. Mr.] Reflections on Originality in Authors, 1766, *with autograph of Dr. Michael Lort* *in one vol.* 1/

Willis 858 Hurd (Richard, Bishop of Worcester) Whole Works, 8 vol. *portrait tree-marbled calf gilt, g. e. by Clarke* 8vo. 1811 4 .

Salter 859 Hurdis (Rev. Dr. J.) The Village Curate, a Poem *calf extra, g. e.* 12*mo.* —— 1/

Lilly 860 Hurdis (Rev. J.) The Village Curate; and Adriana, or the First of June 2

*** An interesting copy, possessing the Autograph of the Rev. W. L. Bowles, and two pages written by him in the 73rd year of his age, dated Jan. 12, 1835.

Do 861 Hurtado de Mendoza (D.). Lazarillo de Tormes, with the Second Part by J. de Luna, translated by D. Rowland, 2 vol. in 1 *blue morocco, g. e. by C. Lewis* 16*mo.* 1653 1 1

ssey 862 Hymni Ecclesiæ e Breviario Parisiensi, *frontispiece of "The Man of Sorrows," engraved by Fittler, Oxonii,* 1838—Hymni Ecclesiæ, excerpti e Breviariis Romano, Sarisburiensi, Eboracensi et aliunde, *ib.* 1838, 2 vol. in 1, *plates inserted* *scarce, blue morocco, g. e.* 18*mo.* 1838 1 6

Do 863 Hymns, chiefly extracted from the larger Moravian Hymn-Book *rare, fine copy in old green morocco, ornamented sides, g. e.* 12*mo.* 1769 . 9 6

Lilly 864 Inglis (Mrs. Richmond, daughter of Col. J. Gardiner, who fell at Preston in 1745), Anna and Edgar, a Tale THE DEDICATION COPY TO QUEEN CHARLOTTE, *splendidly bound in red morocco g. e. sides ornamented with gold tooling, by W. Scott (the Lewis of Edinburgh)* 4*to.* *Edinb.* 1781 1 19

Do 865 INSTITUTION (THE) OF A GENTLEMAN, Anno Domini 1568 *small 8vo. Imprinted by Thomas Marshe,* 1568 19

REPRINTED *in* 1839, *by Charles Whittingham in* black letter, *at the expense of George Soaper, Esq.*

PRESENTATION COPY *to Mr. Daniel, vellum, g. e.* *sm. 8vo.* 1839

Do 866 Interludes (Two) of Jack Jugler and Thersytes, reprinted for the Roxburghe Club, from J. Haslewood, *cuts* 4*to.* *Lee Priory,* 1820 1 1

Ellis 867 Ireland (Sam.) Picturesque Views of the Upper or Warwickshire Avon, with Observations on the Public Buildings and Works of Art in its Vicinity, 2 vol. in 1, *plates in aqua-tinta* *rough russia extra, g. e.* *royal 8vo.* 1795 1 16

*** ILLUSTRATED by a fine oval DRAWING OF THE HEAD OF INIGO JONES (? by Val Green) the designer of the front of Combe Abbey, *see p.* 88, and THIRTY OTHER PORTRAITS of the Monarchs and celebrated personages mentioned in the work, which contains Views of Shakespeare's House, Stratford Church, &c; a Broadside, entitled "An Excellent Ballad of Sir Guy, Earl of Warwick, *printed and sold in Aldermary Churchyard;* some Cuttings from Newspapers of the Period of the Stratford Jubilee in 1769; and other Shakesperian embellishments.

2 4 868 Irving (Washington) The History of New York, by Diedrich Knickerbocker, 2 vol. *Murray*, 1821—Tales of a Traveller, by Geoffrey Crayon, 2 vol. *ib.* 1825
together 4 vol. calf elegant, from Mr. Utterson's Library cr. 8vo. ——

*** In the former a proof set of Leslie's designs is inserted; in the latter, the designs of Stothard.

1 11 869 Islington Play and Exhibition Bills from the early period of 1780 to 1819

*** A Scarce and Important Collection. The Dramatic Performances were at the Crown in Lower Street, the Exhibitions at the same house; The Three Hats, The Fox, and Parr's Head, all in High Street; and at the Coach and Horses, Clerkenwell. Some Bills relating to the Comic Performances of J. O. Dunderdale, an unfortunate Actor, closes the volume.

1 4 870 Islington. Prints, Bills, Autographs, Documents, &c. illustrative of Nelson's and Lewis's History of Islington
very scarce and curious, sufficient to form a 4to. volume

1 7 871 Islington; or, the Humours of New Tunbridge Wells, *very rare*, 1733—May-Day, *extremely rare and curious, containing reference to the London Spa at Islington*, 1720—Jonson (Ben) Bartholomew Fair, *frontispiece*, 1716
calf extra, g. e. by Hayday 8vo. *in one vol.*

1 872 Islington. The Humours of New Tunbridge Wells at Islington, a Lyric Poem, with Songs, Epigrams, &c.; aslo Imitations from French, Gascoon (*sic*) Italian, Latin, and Chinese Poets, and an Ode from a Manuscript by M. le Voltaire, *with an engraving of the new Wells, exhibiting the dress of the Company, &c.*
calf extra, g. e. 8vo. *J. Roberts*, 1734

4 873 Islington. A Catalogue of the Effects at the Ancient Tower of Canonbury, sold by Mr. D. S. Baker, April 4, 1837, *view of the place inserted*—Paul Pry at Hillhausen, a Choice Poem in One Hundred and Seven Stanzas, *printed at Islington* 8vo. *in 1 vol.*

11 874 Islington. History and Topography of the Parish of St. Mary's, Islington, by Sam. Lewis, jun. *fine plates, cloth* 4to. 1842

4 875 Islington. Yseldon; a Perambulation of Islington, by Thomas Edlyne Tomlins, Esq. *cuts*
LARGE PAPER, *scarce* 4to. 1858

2 6 876 Islington. Report on Presenting a Testimonial to Charles Woodward, Esq. President of the Literary Islington Society, *engraving of the timepiece, privately printed*

4 877 Jackson (J.) History of the Scottish Stage
half russia 8vo. *Edinb.* 1793

10 5 878 Jacobite Poems. The Bath Miscellany for the year 1740, containing all the Lampoons, Satyrs, Panegyrics, &c. for that year, *Bath*, 1741—Armstrong (Dr.) Œconomy of Love, 1749—A Collection of Loyal Songs, Poems, &c. 1750 8vo. 3 *vol. in* 1

*** Vide note by Mr. Daniel on the fly-leaf.

1 879 Jago (Rev. Richard) Poems, Moral and Descriptive, with Account of his Life and Writings, *calf gilt* 8vo. *Dodsley*, 1784

rown — 880 JAMES I, KING OF ENGLAND. ESSAYES OF A PRENTISE IN THE DIVINE ART OF POESIE
red morocco, tooled joints, g. e. by C. Lewis *Edinb. T. Vautroullier*, 1584 — 36 . .

Lilly — 881 JAMES I. HIS MAJESTIE'S POETICALL EXERCISES AT VACANT HOURES
FIRST EDITION, RARE, VERY FINE COPY, *red morocco, g. e.*
Edinburgh, R. Waldegrave (1591) — 5 3

*** After the conclusion of Du Bartas's French translation of the "Lepanto," this copy has a "Sonet," (on a leaf marked M) often wanting.

Ellis — 882 James I. The Kings Majesties Declaration to his Subjects concerning Lawfull Sports to be used
ORIGINAL EDITION, VERY RARE
from the collection of Lieut. W. Thornton, with his portrait inserted
small 4to. (1618) — 3 10 .

Toovey — 883 JANE SHORE. The History of Mistris Jane Shore, concubine to King Edward the Fourth, who was wife to one Matthew Shore, a Goldsmith in London, wherein is declared her wanton life, with her miserable end, and death of her husband, in verse
numerous woodcuts
black letter, *sprinkled calf* *12mo.* *n. d.* — 7 . .

*** Only one other copy is known of this most quaint little volume. The present, which has the imprint cut off, was Heber's, who bought it from the Bibliotheca Anglo-Poetica.

Lilly — 884 Jeffrey of Monmouth, British History, translated from the Latin, with Preface on the Authority of the History, by Aaron Thompson
very fine copy, russia, g. e. *8vo.* 1718 — 5

ffington — 885 Jenyns (Soame) on the Internal Evidence of the Christian Religion,
proof portrait added, old gilt calf *12mo.* 1776 — 2

Waller — 886 Jephson (R.) Braganza, a Tragedy, *portrait added, Horace Walpole has written his own name as the writer of the Epilogue*, 1775—Law of Lombardy, a Tragedy, *with MS. notes by H. Walpole*, 1779—The Count of Narbonne, a Tragedy, *india proof plate added*, 1787—Julia, a Tragedy, 1787—The Hotel, a Farce, *Dublin*, 1784
Irish morocco, g. e. the author's initials stamped in gold on sides
8vo. *in one vol.* — 12

*** Presentation copy, "To Edward Cooke, *from the Author*," with inscription in his autograph, subsequently Horace Walpole's

Rye — 887 Jerningham (Mr.) Poems, 2 vol. *calf gilt* *12mo.* *Robson*, 1796 — 1 6

[illegible] — 888 Jerrold. Life and Remains of Douglas Jerrold, by his Son, *head from a bust* *royal 12mo.* 1859 — 3

JESTS.

Ellis — 889 A Mery Geste of the Frere and the Boye
small 4to. *Wynkyn de Worde, n. d.* — 6

*** A Transcript from the copy in the University Library at Cambridge, written by John Henderson, the Dramatic Collector.

54 890 XII MERY JESTS OF THE WYDDOW EDYTH Lily
light brown morocco extra, g. e. 4*to.* 1573

*** A MOST BEAUTIFUL COPY OF ONE OF THE RAREST BOOKS IN THE ENGLISH LANGUAGE, the only other known copy being in the Bodleian Library. On the title-page we are told that the book contains—

No fained stories, but matters in deed
Of xij, of her Jestes here may ye rede,
Now newly printed this present yeare,
For such as delite mery Jestes for to here.

According to the "Preface," the widow Edith was the daughter of John Haukyn of Exeter, but he dying, she was brought up and educated by her mother in all kinds of lying and artifice—

Chargyng her upon her blessyng
That she ne should medle with any thing
That sowned unto good huswyfry,
But aye study to forge and lye, &c.

She afterwards married a person of the name of Ellys, but eloped from him with a servant of the Earl of Wiltshire. The title-page of this edition also states that she lived "in the time of King Henry the Eighth." These Jests exhibit a highly curious description of manners, and the stories are very entertaining, all displaying the cunning and frauds of the widow.—*MS. note by Mr. Daniel.*

64 891 HERE BEGYNNETH A MERRY IESTE OF A SHREWDE AND CURSTE WYFE, LAPPED IN MORRELLES SKIN FOR HER GOOD BEHAUYOUR Do
black letter, *blue morocco, g. e. a fine copy*
THE ONLY PERFECT ONE KNOWN
4*to.* *Imprinted at London in Fleetestreete beneath the Conduite,*
at the signe of Saint Iohn Euangelist, by H. Iackson, n. d.

*** "The only known copy of this most interesting and rare tract, beside the present one, is that contained in the celebrated Selden volume at Oxford, but that wants the title-page. The precise date of this "Merry Jeste" has not been ascertained, but, according to Herbert, Hugh Jackson printed no book with a later date than 1590. This poem is imitated from one of the early French Fabliaux, and doubtless preceded the original play of the Taming of a Shrew, 1594, purchased from the Heber Collection for the Duke of Devonshire for £94., the last bidder but one being Mr. Thorpe, who had my commission to buy it. The author of this Jeste is unknown, Mr. Utterson being quite correct in thinking that *Mayster Charmeher* at the end is an ironical title, referring to the remedy found so effectual in the Taming of a Shrew, for the tract ends thus,—

"He that can *charme* a shrewde wyfe, &c."

"The present copy was lent by Mr. Heber to Mr. Utterson to supply the defective leaf in the Selden volume, when he printed his Select Pieces of Early Popular Poetry."—*MS. note by Mr. Daniel,* 1836.

To the above note we have nothing to add except that the volume was evidently printed long previously to 1590, and that it is one of the most intrinsically curious, as it is undoubtedly one of the very rarest pieces of old English popular poetry known to exist.

JESTS—*continued.*

Lilly 892 PASQUIL'S JESTS; WITH THE MERRIMENTS OF MOTHER BUNCH, Wittie, Pleasant and Delightfull 19 10
black letter, *fine copy in russia, blind tooled*
4to. *London, Printed for M. F., are to be sold by Francis Coles, dwelling in the Old Baily, n. d.*

*** Only one other copy of this edition of this very curious Jest-Book is known to exist.

Do 893 SKELTON'S JESTS: MERRIE TALES, NEWLY IMPRINTED AND MADE BY MASTER SKELTON, POET LAUREAT 25 -
black letter, *fine copy in red morocco extra, enriched with gilt and blind tooling*
4to. *Imprinted at London, in Fleet Streat beneath the Conduit at the signe of S. John Evangelist, by Thomas Caldwell, n. d.*

*** THE ONLY PERFECT COPY KNOWN. A note on the extreme rarity and value of this most curious and precious little tome would be really superfluous.

Do 894 FOOLE UPON FOOLE, OR SIXE SORTES OF SOTTES, a flat Foole, a leane Foole, a merry Foole, a fatt Foole, a cleane Foole, and a verrie Foole, shewing their lives, humours and behaviours, with their want of witte in their shew of wisedome. Not so strange as true, *interspersed with Poetry* 42 -
black letter 4to. *London, Printed for William Ferbrand, dwelling in Popes-head Allie neare the Royall Exchange,* 1605

*** AN UNCUT COPY OF A UNIQUE AND HITHERTO UNKNOWN most curious early English Jest-book, of extreme interest and literary value. It agrees in the main with Armin's Nest of Ninnies, the latter being a re-production of this, but there are several variations in the text. It would be difficult to indicate a volume of the kind more intrinsically curious, or more illustrative of the early English stage and players, and domestic fools.

Do 895 BOARD (A.). SCOGIN'S JESTS, FULL OF WITTY MIRTH AND PLEASANT SHIFTS, done by him in France and other places, being a Preservative against Melancholy 12 -
black letter, *no title, but with the original extraordinarily rare and curious woodcut of Tarlton,* 1611
dark blue morocco with blind tooling, g. e. 4to.

*** This Edition of Tarlton is, we believe, UNIQUE. No other copy is found in any of our libraries, nor has one besides the present occurred for sale, North's imperfect copy being, as we understand, of another impression. The woodcut of Tarlton inserted is of great curiosity and value, and is all but unique. It was bought at the sale of the Towneley Prints.

Do 896 JESTS. WITS, FITS AND FANCIES, or a Generall and Serious Collection of the Sententious Speeches, Answers, Jests and Behaviours of all sortes of Estates, from the Throane to the Cottage, newly corrected and augmented 13 -
black letter, RARE, *blue morocco, g. e.* 4to. *Edward Allde,* 1614

Do 897 GRATIÆ LUDENTES, IESTS FROM THE UNIVERSITIE, by H. L. Oxen 8 12
fine copy in the original binding, in blue morocco case
12mo. *Printed at London by Tho. Cotes, for Humphrey Mosley,* 1628

*** A very quaint and curious jest-book of most excessive rarity, believed to be UNIQUE. The date has been altered by a pen to 1638.

JESTS—*continued.*

10 | 15 — 898 Peele's Jests. Merrie Conceited Jests of George Peele, gentleman, sometimes a Student in Oxford, wherein is shewed the course of his life, how he liued, a man very well knowne in the Citie of London and elsewhere:

Buy, reade, and iudge,
The price doe not grudge—
It will doe thee more pleasure
Then twice so much treasure.

black letter, *fine copy, half green morocco, very scarce*
4*to.* *London, printed by G. P. for F. Faulkner,*
and are to be sold at his shop in Southwarke
neere Saint Margaret's Hill, 1627

16 | 10 . 899 The Booke of Bulls, baited with two Centuries of bold Jests and nimble Lies, or a Combat betweene Sence and Non-Sence, being at strife who shall infuse most Myrth into the gentle Reader, a Treatise in variety of pleasure second to none ever yet printed in the English Tongue, wherein is contained nothing alreadie published. Collected by A. S. Gent.
olive morocco extra, g. e.
12*mo.* *Imprinted at London for Daniel Frere,*
and are to be sold at the Bull in Little Brittaine, 1636

, A beautiful and perfect copy of one of the most intrinsically curious jest-books in the English language, not only excessively rare, but UNIQUE.

12 | 15 — 900 A New Booke of Mistakes, or Bulls with Tales, and Bulls without Tales, but no lyes by any meanes, *wants one leaf*
olive morocco extra, g. e. 12*mo.* *Printed at London by N. O.* 1637

, A most singularly curious collection of ancient bulls and jests. Unique. Mr. Daniel is inclined to attribute the authorship to Brathwait.

54 | 12 901 Robin Good-fellow, his Mad Prankes and Merry Iests. Full of honest Mirth, and is a fit Medicine for Melancholy
black letter, *large and curious woodcut*
fine copy, olive morocco extra, g. e.
4*to.* *Printed at London by Thomas Cotes,*
and are to be sold by Francis Grove at his shop on Snow-hill,
neere the Sarazens-head, 1639

, Unique, the present copy of both parts of this most curious jest-book, bought by Mr. Daniel at Sir F. Freeling's sale for £25. 10s., being the only copy ever discovered. It is singularly illustrative of Shakespeare's beautiful play of the Midsummer Night's Dream, and throws more light upon the Old Fairy Mythology of England than any other work which has descended to our times.

6 902 Hobson's Jests. The Pleasant Conceits of Old Hobson the Merry Londoner, full of humorous discourses and wittie merriments
black letter, *a unique edition, but imperfect, unbound* 12*mo.*

1 | 1 903 Hobson's Jests. Another edition, *large woodcut*
black letter, A UNIQUE EDITION, *containing additional jests, but the last four leaves are supplied from another edition of equal rarity*
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12*mo.* *Printed at London for William Gilbertson,*
dwelling in Gilt-spur Street at the signe of the Bible, 1640

JESTS—*continued.*

illy 904 **Jocabella, or a Cabinet of Conceits**, whereunto are added Epigrams and other Poems by R. C., *front.*
a fine copy in the original binding, in a green morocco case
12*mo.* *Printed by R. Hodgkinson*, 1640 13 5

*** "This very curious jest-book is, in its present state, UNIQUE. It is unnoticed by bibliographers. See a long account of it in Collier's Farther Particulars regarding Shakespeare, 1839. The Poems are undescribed by Collier, who had never seen a perfect copy. One jest regarding Shakespeare, No. 391, is not found in any other work."—*MS. note by Mr. Daniel.*

Do 905 A **Banquet of Jests**, new and old, (in Prose and Verse) *full length portrait of* "Archee the Kinges Jester," *by T. Cecill*
fine copy, very scarce, in a case 12*mo.* 1657 2

Do 906 **Brewer (T.).** **Merry Jests of Smug the Smith, or the Life and Death of the Merry Divel of Edmonton**, with the pleasant pranks of Smug the Smith, Sir John and mine Host of the George, about the stealing of Venison. Whereunto is added Mr. Peter's Fables and Smugs Ghost, *woodcuts*
black letter
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⁂ This very rare and curious work is not mentioned by Lowndes in the first edition. It commences with a Poetical Dialogue between Warre, Famine, and Pestilence. The Tales of my Landlord then follow, "where the Fatte Host telles Tales at the upper ende of the Table." Mine Host, however, has not all the conversation to himself, the guests coming in for a very fair share. One of the interlocutors, Gingle-spur, alludes to one of Shakespeare's plays :—"This was a prettie, *Comedy of Errors,* my round host;" to which my Round Host makes the following reply :—"O, my bullies, there was many such a part *plaide uppon the stage* both of the cittie and the suburbs."—*MS. Note by Mr. Daniel.*

The present is, indeed, the only copy that has ever occurred. It was purchased at the sale of George Chalmers' Library for £15 15*s.*, and is the only copy cited by Mr. Bohn in his new edition of Lowndes.

8 1084 MELANGE (CURIOUS). Card of invitation to the unfortunate Dr. Dodd and his Wife, with Portrait—Curious early Tailor and Drapers' Pattern-Sheet, with severe remarks on the Court of Chancery by Mr. Daniel—Californian Newspaper—Devil and Doctor Faustus, the MS. Play in 3 acts—Account of the Deaths of Sir Robert Peel and the Duke of Wellington—Adventures of Sir Richard Whittington, a funny chap book—Stereoscope, &c.

6 6 1085 Memoir of the Society of Grub Street. 2 vol.
12mo. J. Wilford, 1737.

1 4 1086 Meres (F.) Paladis Tamia: Wit's Treasury, being the Second Part of Wit's Commonwealth
blue morocco, gilt edges, scarce 16*mo. P. Short*, 1598

3 3 1087 Meriton (G.) The Praise of Yorkshire Ale, wherein is enumerated several sorts of Drink, with a Description of the Humours of most sorts of Drunkards, with a Dialogue in the natural Dialect of the North parts of Yorkshire, with Glossary and Proverbs
dark calf *sm.* 8*vo. York*, 1697

6 1088 Merrick (James) Version or Paraphrase of the Psalms, adapted for public or private devotion by the Rev. W. D. Tattersall
morocco 12*mo.* 1789

7 . . 1089 Merry-Thought (The), or the Glass-Window and Bog-House Miscellany, 2 parts in 1 *frontispieces*
calf extra, gilt edges, by Hayday, very scarce
8*vo. n. d.*

11 . . 1090 Middlesex. The History and Antiquities of the Parish of St. Mary, Islington, by John Nelson 1811
FIRST EDITION, with all the additional matter from the second inlaid, 4*to.*

The Antiquities of Canonbury House, Islington, by John Nichols, Esq. 1788

Memoir of John Nichols, Esq., F.S.A., by Alex. Chalmers, Esq.
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⁂ With which are bound up in two very stout volumes, A Profuse Collection of Curious, Interesting and Scarce Prints, Ballads, Play Bills of the Places of Amusement within the Boundaries of the Parish. Squib (Parochial and Personal) Packets, Newspaper Cuttings, and Advertisements illustrating Ancient and Modern Manners, Habits and Customs, Sports and Pastimes, Views of Time-honoured Hostelries, Tea Gardens and Houses of motley resort of the Cockneys, Engravings of Remarkable Characters, Clowns, Rope-dancers, Posture-masters, Fanatics, Misers, Mountebanks, &c., Portraits of Kings, Politicians, Poets, Actors, Residents and Natives, with the district described

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⁂ The long residence of Mr. Daniel in the parish, and his well-known pursuits, enabled him to become possessed of many small matters only known to exist by personal residents, many of whom felt proud to add such local reminiscences to enrich the curious stores of a valued and esteemed neighbour.

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owsell | 1092 Mickle (Will.) Poems and a Tragedy
boards, first edition 4*to.* 1794 | 1

llington | 1093 Middlesex. Ordinance of Parliament for a Committee of Militia for Westminster, the Savoy, Clement's Danes, Giles'-in-the-Fields, Andrew's Holborn, Sepulchre's, James' Clerkenwell, Mary Islington, and Giles' Cripplegate
black letter, *scarce* *small* 4*to.* 1647 | 5

ebster | 1094 Middleton (C.) Life of Cicero, 2 vol.
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lly | 1095 Middleton (T.) Tragi-Comedie, called the Witch (edited by G. Stevens) *Printed for private distribution only at the expense of Is. Reed, portrait added, half morocco, uncut* 8*vo.* *n. d.* | 7

*** This was a presentation copy to H. Fuseli, and has the following inscription—"*Hy. Fuseli, from the Editor, George Stevens.*"

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Privately printed by Isaac Reed, scarce 8*vo.* *no date* | 4 | 6

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renshaw | 1099 Middleton (T.) No {Wit / Help} like a Woman's, a Comedy, *cut in the head-line, calf gilt* 8*vo.* *H. Moseley*, 1657 | 8 | 6

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⁂ Portrait after Thurston, drawing from Painting *by Dobson;* an unlettered proof *after Fuseli* from Duroveray's edition of the Paradise Lost, Milton dictating to his daughters, *after Stothard*, proof on India paper, &c. *inserted*

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⁂ Portrait of Milton *by G. Vertue*, a fine and beautiful Proof inserted.

36 1105 **Milton** (John) **Maske (Comus)** presented at **Ludlow Castle**, 1634, on Michaelmasse Night, before the Right Honorable John Earle of Bridgewater Toovey

first edition, *very fine copy in green morocco extra, gilt edges* extremely rare

4*to. London, printed for Humphrey Robinson, at the signe of the Three Pidgeons in Pauls Church-yard*, 1637

⁂ Mr. Loscombe's copy of this most rare tract fetched £25. The copy now for sale, a genuine unnoticed one, was a present from Mr. Halliwell, and has the following inscription,—"To my old friend George Daniel, *J. O. Halliwell*, July 29th, 1854."

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The above few notes give a very inadequate notion of the extreme curiosity of this volume, with its quaint language and woodcuts. The present and only known copy, which is as fresh as when it first issued from the press, was in the Bibliotheca Anglo-Poetica at £50, whence it was purchased by the Rev. J. M. Rice, at whose sale, in May, 1834, it passed into the present collection.

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⁂ One of the few copies for which the plates were taken off separately from the letter-press, on the subject of which peculiarity, *see* Brunet, Manuel du Libraire, ed. 1860.

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Do	1612	Storer (J. and H. S.) History and Description of the Parish of Clerkenwell, the Historical department by T. Cromwell LARGE PAPER, *proof plates on India paper, with a profusion of extra embellishments; Portraits, Views, &c., prepared for binding* *8vo.* 1828	1	12
Do	1613	Stradlingi (J.). Epigrammatum Libri IV. *sm. 8vo.* 1607 A copy of this curious and rare volume (CONTAINING AT p. 13 AN EPITAPH ON RICHARD TARLETON THE ACTOR), sold for £21 10*s.* in Dent's Sale.	2	2
Do	1614	Strawberry Hill. Poems by Anna Chamber, Countess Temple, *portrait* *4to. Printed at S. H.,* 1764		15
arnoy	1615	Strawberry Hill. Miscellaneous Antiquities; or, a Collection of curious Papers from scarce Tracts, or Original MSS., two parts *4to. Printed at S. H.,* 1772		6 6
Do	1616	Strawberry Hill. Postscript to the Royal and Noble Authors, *plate, uncut* *8vo. Printed at S. H.,* 1786	1	1
Lilly	1617	Strawberry Hill Catalogues, with printed Prices, and Mr. Croker's Squib "Gooseberry Hall," ILLUSTRATED *with a few Prints, Drawings, the Song of Strawberry Hill (with Music), Cuttings from Newspapers, &c.* *half morocco, gilt edges* *4to.* 1842	1	5
Do	1618	Strutt (J.) Complete View of the Dress and Habits of the People of England, 2 vol., *coloured plates* *fine copy, red morocco, gilt edges, by Walther* *4to.* 1796-99	7	7
ake	1619	Strutt (J.) Sports and Pastimes of the People of England, *coloured plates* *calf extra, gilt edges, by Lewis* *4to.* 1810	5	
Lilly	1620	Strype (John) Life of the learned Sir John Cheke, Knt., Secretary of State to King Edward VI., *portrait by Nutting* *calf, marbled edges* *8vo.* 1705		3
Bush	1621	Sturm (C. C.) Reflections on the Works of God and on his Providence, SHARPE'S EDITION, *with engravings by Westall, some added, 4 vol. in 2* *calf extra, marbled edges* *12mo.* 1823		13

3 | 3 | 1622 STURT (JOHN) THE DEVOUT COMMUNICANT, by way of Meditation on the Order for the administration of the Lord's Supper or Holy Communion, according to the Liturgy of the Church of England, *wholly engraven, with vignettes at the head of each page, printed within elegant borders, by the same artist; a mezzotint portrait of the engraver by W. Humphreys, 1774, inserted*
A TRULY BEAUTIFUL COPY ON LARGE PAPER, *in old blue turkey morocco, gilt edges, arms in gold of Michael Wodhull, Esq., on the side* *sm.* 8*vo.* 1721 — Quarit

2 | 13 | 1623 Suckling (Sir John) Fragmenta Aurea; a Collection of all his incomparable Peeces, *brilliant Portrait by Marshall, and another by Vander Gücht added*
russia, joints, gilt edges 8*vo.* 1646 — Lilly

9 | 1624 Suckling (Sir John) Works, containing his Poems, Letters and Plays, *portrait*
red morocco, gilt edges 1719 — Evan

2 | 1625 Suffolk. The Life and Humourous Adventures of William Gregg, of Stratton, in Suffolk, from the Original Manuscript preserved in the Grub Street Vatican 8*vo.* 1733 — Lilly

1 | 1626 Suffolk. Catalogue of Suffolk Manorial Registers, Legal Rolls, &c., in possession of W. S. Fitch, Esq., part 1, *only 50 copies printed for private distribution, presentation copy, with inscription* 8*vo.* 1843 — Do

5 | 1627 Summers (Will, *Jester to Henry VIII.*). Pleasant History of his Life and Death, *with cuts* 8*vo.* 1794 — Doug

1 | 3 | 1628 Surrey (Henry Howard, Earl of) Songes and Sonettes, with the Poems of Sir Thomas Wyat and others, his famous contemporaries, to which are added some Memoirs of his Life and Writings, by Dr. Sewell
VERY FINE COPY, *title ruled, in russia, with joints, in the style of Roger Payne* 8*vo.* *W. Meares and J. Brown,* 1717 — Ell

17 | 1629 Surrey and Wyatt. Poetical Works, with Memoir, 2 vol.
uniform, in red morocco, gilt edges, by Hayday 12*mo.* *Pickering,* 1831 — Adam

5 | 15 | 1630 SWIFT (Dean) WORKS, with his Letters, edited by Hawkesworth, 2 vol. *red letter titles*
A VERY FINE SET *in bright old gilt calf, with bands, &c., by Old Johnson* 8*vo.* 1768 — Do

14 | 1631 Table Book, with Blank leaves of Asses Skin, *in old ornamented worked covers, the threads of silver to the pattern and colour of the flower* — Picker

67 | 4 | 1632 TALES AND QUICKE ANSWERES, VERY MERRY, AND PLEASANT TO REDE **black letter**, *a fine copy, title inlaid*
VERY RARE, *olive morocco extra, gilt edges, finely tooled, by Lewis*
4*to.* *Imprinted at London, in Fletestrete, in the house of Thomas Berthelet, nere to the Cundite, at the signe of Lucrece, n. d.* — Lill

⁂ THE ONLY COPY KNOWN, formerly in the Roxburghe and White Knight's Collections. The present, the first edition, was printed about the year 1535, and has not been used by the editors of jest-books.

It would be hardly possible to point out a more intrinsically curious or valuable relic of our old popular literature.

Waller	1633	Tales, Tragical and Comical, done from Antique Italian, Spanish and French Authors, into English Verse, by Thomas Durfey *fine old calf* 8vo. 1704	.	3	
Boone	1634	Tales for Youth, in Thirty Poems, with Moral Applications in Prose, by J. H. Wynne, *cuts by Bewick* *half red morocco* 18*mo.* *Harris & Co.*, 1805		10	6
Lord	1635	Talfourd (Sir T. N.) Three Speeches on Copyright, *Author's Autograph Inscription* *foolscap* 8*vo.* 1840	.	.	6
Bush	1636	Talfourd (T. N.) Tragedies, to which are added a few Sonnets and Verses, *portrait* *calf extra* 12*mo.* 1846		2	6
Lilly	1637	Tarlton (Richard), Newes out of Purgatorie, only such a Jest as his Jigge, fit for Gentlemen to laugh at an Houre, &c. black letter, *title wanting, and mended* VERY RARE, *green morocco extra, gilt edges* 4*to.*	3	12	.
aritch	1638	Tasso (Torquato), Il Goffrido overo Gierusalemme Liberata con e figure dal P. Tempesta, *engraved title* *red morocco, gilt edges, by Hering* *Roma*, 1657	1	12	
Do	1639	Tasso (Torquato), Jerusalem Delivered, an Heroic Poem, translated by John Hoole, 2 vol., *frontispieces after Stothard* *old red morocco, gilt edges* 8*vo.* 1783	1	1	.
Bond	1640	Tasso (Torquato), Godfrey of Bulloigne, or Jerusalem Delivered, translated by Edward Fairefax, *Gent.*, edited by Singer, 2 vol., *woodcuts* *Bensley's beautifully printed edition, dark calf, gilt edges* 12*mo.* *Chiswick*, 1817		12	.
phook	1641	Taylor (Jeremy, Bp. of Down) Discourse of Confirmation, *portrait* THICK PAPER, *old blue turkey, gilt edges* 8*vo.* 1664		8	6
Waller	1642	Taylor (Bp. J.) Golden Grove, *frontispiece* *old morocco, gilt edges* 12*mo.* 1761		4	6
Bush	1643	TAYLOR (Jeremy, *Bp. of Down and Connor*) RULE AND EXERCISES OF HOLY LIVING AND DYING, 2 vol., *frontispiece* *Elegantly printed by Whittingham, uniform in dark blue morocco gilt edges* 8*vo.* *Pickering*, 1847	1	11	.
Ellis	1644	Tell-Tale (The); or, Anecdotes expressive of the Characters of Persons eminent for Rank, Learning, Wit, or Humour, 2 vol. *calf gilt* *R. Baldwin*, 1756		7	
Waller	1645	TELL-TALE (The) Another Edition *calf extra, marbled edges* 12*mo.* 1762		6	
Ellis	1646	TENNYSON (Alfred) Poems. 2 vol. in 1, *fourth edition* *purple morocco, gilt edges* 12*mo.* *Moxon*, 1846		14	
Lilly	1647	TAYLOR THE WATER POET (John) ALL HIS WORKES, being Sixty-three in Number, collected into one volume, *with the rare engraved title (containing portrait) and woodcuts* FINE COPY, *portrait by Harding added* *russia extra, joints, gilt edges, with Sir M. M. Sykes's Arms in gold on sides*, RARE *folio.* 1630	21	.	.

26 . . 1648 **Taylor (John, the Water-Poet)**, a curious collection of his Fugitive pieces, comprising—

(1) Arrant Thiefe,

Whom everie Man may trust ;
In word and deed, exceeding true and just.

With a comparison betweene a Thiefe and a Booke, *curious woodcut of a pickpocket in the act of thieving, on the title*
fine copy in green morocco, richly tooled, with borders inside
18*mo*. *Printed at London for Henry Gosson*, 1635

(2) A Bawd, a vertuous Bawd, a modest Bawd, as Shee Deserves, reproove, or else applaud. Written by John Taylor. *Singular woodcut on title, fine copy, but a few words at the corner of sig.* B 2 *supplied in MS.*
Printed at London for Henry Gosson, 1635

(3) An Armado; or, a Navy of a Hundred and Three Ships, and other Vessels, who have the Art to Sayle by Land as well as by Sea, Morally Rig'd, Man'd, Munition'd, Appointed, Set forth, and Victualled, with two and thirty sorts of Ling, with other Provisions of Fish and Flesh, by John Taylor
fine copy *London, printed for Henry Gosson*, 1635

(4) Taylors Travels and Circular Perambulation, through and by more then thirty times twelve Signes of the Zodiack, of the Famous Cities of London and Westminster. With the Honour and Worthinesse of the Vine, the Vintage, the Wine and the Vintoner; with an Alphabeticall Description of all the Taverne Signes in the Cities, Suburbs, and Liberties aforesaid, and significant Epigrams upon the said severall
fine copy, with the spare leaf at the end
London, printed by A. M., 1636

⁂ This most rare and curious piece, which is partly *in verse*, gives a singularly interesting account of the taverns in London then existing. It is not included in his Works, and no other copy is known. The names of the taverns are arranged alphabetically, verses following the name of each sign. It is, without exception, the most curious of all the tracts on the London taverns which appeared in the seventeenth century.

(5) Bull, Beare, and Horse, Cut, Curtaile and Longtaile. With Tales, and Tales of Buls, Clenches and Flashes. As also here and there a touch of our Beare-Garden sport; with the second part of the Merry conceits of Wit and Mirth. Together with the Names of all the Bulls and Beares. *Of extreme rarity, but imperfect at the end* (a MS. note says one leaf only wanting; but the work is so rare as to be probably unique, and we have no means of ascertaining the correctness of this statement).
London, printed by M. Parsons for Henry Gosson, and are to be sold at his shop on London Bridge, 1638

⁂ At the end of this remarkable little volume are some curious fragments of works by the same author.

12 . 1649 Tennyson (Alfred). The Princess, *a medley*, 1854—In Memoriam (H. Hallam), sixth edition, 1855, 2 vol. in 1
blue morocco, gilt edges 12*mo*. 1854-5

Smith 1650 Terentii Comœdiæ curante S. A. Philippe, 2 vol. *plates*
red morocco, uncut, top edges gilt 12*mo.* *Paris, Barbou*, 1753 2 .

Walker 1651 Terence's Comedies, translated into familiar blank verse, by Geo. Colman, 2 vol. *plates*
calf gilt 8*vo.* 1768 7

Thompson 1652 TESTAMENTUM (NOVUM) GRÆCUM, *engraved title*
A VERY BEAUTIFUL COPY OF A FAVOURITE POCKET EDITION, *in rich old red morocco, the sides and back elaborately tooled, gilt edges. J. Evelyn's copy, his initials reversed at the corners and on the back; crest, an eagle with expanded wings, supporting a shield of arms.*
Evelyn has written on the fly leaf "SUM EVELINI," *with a quotation or motto in Greek characters following*
in a blue morocco case 18*mo.* *Amsterdami, Apud Gul. Blaeu*, 1633 22

Bush 1653 Testamentum (Novum) Græcum; *plate of the Last Supper, after Da Vinci, by Worthington*
Pickering's miniature edition, the smallest ever printed
morocco, gilt edges, by Hayday 48*mo.* *typis C. Corrall*, 1828 5

Lilly 1954 Testament (New) The Royall Version, *interleaved*
black letter, *very large copy in the original vellum wrapper*
sm. 4*to.* *Robert Barker*, 1615

Interleaved, with copious MS. notes of a contemporary, all abounding with biblical learning; apposite illustrations and arguments, both interesting and instructive, written by a profound thinker and Theologian 3 18

Lake 1655 Testament (New)
GEORGE THE THIRD'S COPY, *blue morocco, gilt edges, with the crown, large garter, and G. R. III. stamped in gold on obverse cover, subsequently belonged to William IV. and the Earl of Munster* 8*vo.* *Oxford*, 1785 2 18

Adams 1656 Testament (Nouveau) *frontispiece*
black morocco, gilt edges, with silver clasps 12*mo.* *Mons*, 1667 7 6

Smith 1657 Testament (The) of Jacob, made at his Death to his Twelve Sons, the Patriarchs, *woodcuts*
Printed for the Company of Stationers, 1673 4

Powell 1658 Thackeray (W. M.) English Humourists of the XVIIIth Century
8*vo.* 1853 4

Harvey 1659 THEATRICAL CHARACTERS. Drawings by Dodd, Edwards, Taylor, Dighton, and others, representing GARRICK as Don Felix in the Wonder, Lusignan in Zara, Don John in the Charmer, Sir John Brute in the Provoked Wife, Demetrius in the Brothers; HENDERSON as Hamlet, Horatius in the Roman Father, and Biron in the Fatal Marriage; FOOTE as Fondlewife in the Old Bachelor, and Mother Cole in the Minor; EDWIN as Jerry Blackacre in the Plain Dealer; Croker in the Good Natured Man; others of Miss P. Hopkins as Peggy, Mrs. Hartley as Marcia, Messrs. King, Lewis, Fawcett, Munden, Dowton
in 1 *vol. russia extra* (22) 6 5

Waller 1660 Theatrical Repertory, *John Philip Kemble's copy, his arms stamped in gold on sides* 8*vo.* 1801-2 2 6

2 — 1661 Theocritus, Idylliums, translated by Fawkes Tripho
old gilt calf 8vo. 1767

2 18 1662 **Thespian Trials**; viz., Good *v.* Fletcher, Wright *v.* Braham, Foote *v.* Hayne, Cox *v.* Kean, with scarce caricatures in colours, cuttings from newspapers, Songs, Squibs, *woodcuts* Ellis
half russia *in* 1 *vol.* 8*vo.*

5 — 1663 T[hompson] (N.) A Collection of 86 Loyal Poems, all of them written upon the two late Plots, viz., the Horrid Salamanca Plot in 1678, and the present Fanatical Conspiracy in 1683—Coppinger (Matthew) Poems, Songs, and Love Verses, 1682 Walte
From Gen. Swinton's Collection 2 *vols. in* 1, 8*vo.*

36 . . 1664 Thomson (James) Seasons and other Works, 2 vol. *plates portrait added* Ellis
russia extra, gilt edges 4*to.* 1730-36

This valuable copy is illustrated by the original and precious Assignments of the various Copyrights to Andrew Millar, bearing the Autograph Signatures and Seal of the Poet, with the Signature of D. Mallet as Witness; the Assignment of John Millar to A. Millar of some of Thomson's Poems; and also the Assignment of Jean and Mary Thomson (the Poet's Sisters); various Receipts with Poet's Signature, &c., &c.

1 6 1665 Thomson. Another edition, *some proof plates added* Sheff
fine copy, red morocco, gold borders, gilt edges 12*mo.* 1746

7 7 . 1666 **Thomson (J.) Seasons.** Another edition Lilly
A copy presented to George Lord Lyttelton, with the following Poetical Autograph Inscripton :—

“Go, little book, and find our friend,
Who Nature and the Muses love,
Whose leaves the public virtues blend
With all the softness of the grove.
A fitter time thou canst not choose,
His fostering friendship to repay.
Go, then, and try, my rural Muse,
To steal his widdow'd hours away.”

in vellum 12*mo.* 1746

10 1667 Thomson (James) Poetical Works, with Life, by Murdoch, 3 vol., *portrait and plates* Town
old gilt calf *cr.* 8*vo.* 1788

9 6 1668 Thomson (James) Seasons, with Life and Essay by Rob. Heron Morison's elegant edition, *plates after Corbould, Cotton, &c. portrait and plate for monument* Walte
imitation red morocco, gilt back *sm.* 4*to.* *Perth*, 1793

3 6 1669 Thomson. Another edition, *portrait and plates* Towne
limp vellum, uncut 12*mo.* 1794

6 1670 Thomson. Another edition, with Life and Notes, 14 *plates after designs by Stothard* Bon
red morocco, gilt edges 12*mo.* *J. Stockdale*, 1794

15 . 1671 Thomson. Another edition, with Life, Index and Glossary Buch
large paper, *illustrated with portrait and plates from other editions*
calf extra, gilt edges 8*vo.* *Whittingham*, 1802

Lewis 1672 THOMSON (JAMES). SEASONS, with Life of the Author, *portrait added*
green morocco, gilt edges 1818 2 15

A Wonderful Specimen of Caligraphy, copied by the Pen IN EXACT IMITATION OF A PRINTED EDITION, A MARVELLOUS INSTANCE OF PERSEVERING INDUSTRY, penned by Andrew Affleck, a native of Glasgow, an officer in the Marines captured during the French Revolutionary Wars, and carried prisoner to Verdun. The task was undertaken to wile away the miserable hours of a long procrastinated captivity, and was accomplished under numerous privations. At the release of the writer this singular proof of perseverance was presented to Captain Smith, a fellow-prisoner, from whom Andrew Affleck had received many marks of particular kindness.—*MS. note*

Ellis 1673 Thomson. Another edition, *plates after Westall*
blue morocco, gilt edges, with a Landscape painted on the front edge
12mo. 1824 1 5

Webster 1674 Thomson. Another edition edited by Bolton Corney, *cuts drawn on wood by John Bell, C. W. Cope, T. Creswick and others*
FURTHER ILLUSTRATED by a set of the engravings from Murray's edition of 1792, A PROOF SET of Westall's designs to Sharpe's edition of 1819, and an *unlettered* PROOF *of the portrait of Thomson on India paper*
green morocco extra, gilt edges, by Hayday *8vo.* 1842 2 8

Bush 1675 Thomson. Another edition, with other Poems, and Memoir by Sir Harris Nicolas, 2 vol., *portrait*
pea green morocco, gilt edges, by Hayday *12mo., Pickering,* 1847 15

Waller 1676 Tibullus, Love Elegies and the Poems of Sulpicia, Latin and English, by Dr. Grainger, 2 vol.
calf gilt *12mo.* 1759 3 6

Townend 1677 Timbs (J.) School-Days of eminent Men, *plates, foolcap 8vo.,* 1858—Chalmers (F.) English Hearts and English Hands, *foolscap 8vo.,* 1858—Goldsmith (J.) Biographical Class-Book, *plates, 12mo.,* 1820—Rule (J.) English and French Letter-Writer, *12mo.,* 1766
4 vol. 4 6

Boone 1678 Tite (W.). Descriptive Catalogue of the Antiquities found in the Excavations at the New Royal Exchange, *plan*
Privately printed *8vo.* 1848 11

asitch 1679 TOBACCO PAPERS. A MARVELLOUSLY SINGULAR AND CURIOUS COLLECTION OF PRINTED TOBACCO PAPERS, *issued by various dealers in London during the* EIGHTEENTH CENTURY, *on which are exhibited Convivial Meetings and a variety of characteristic designs*
oblong shape 19 10

The first is from one of Richard Lees, at the Garden Tobacco Roll in Panton Street, Leicester Fields, engraved by W. Hogarth, with a copy of the same; others represent a whole length of Dr. Sam. Johnson; D. Garrick as Abel Drugger; &c., &c

On the fly-leaf Mr. Daniel has penned a lengthy note, from which the following may be quoted as very appropriate :—"*I did not think that smoking had been productive of so much Pictorial merriment.*"

Waller 1680 Tobin (J.) Memoirs of, by Miss Benger, 1820—The Honey Moon, by J. Tobin, 1805—The Curfew, by the same, 1807—The School for Authors, 1808—The Faro Table, 1816
ILLUSTRATED *with portraits, calf extra* *in 1 vol.* *8vo.* 5

~~1681~~ Tobin (John) Memoirs, by Miss Benger, *port. added*, 1820—Dramas (4) written by Tobin, collected and bound in the same volume
engravings inserted
calf gilt 8*vo.* *v. y.*

12 1682 Todd (J. H.) Illustrations of the Lives and Writings of Gower and Chaucer, *plates of Gower's Tomb*, HEAD OF CHAUCER, *a drawing*, PROOF PORTRAITS *inserted (in all* xiii. *extra plates)*
calf extra, gilt edges 8*vo.* 1810 Lilly

6 6 1683 Toldervy (W.) Collection of Select Epitaphs, 2 vol. in 1, *front., after Boitard*
old calf 12*mo.* 1755 Bain

12 12. 1684 TOM THUMB. THE HISTORY OF TOM THUMBE THE LITTLE, for his small stature surnamed King Arthur's Dwarfe: whose Life and adventures containe many strange and wonderfull accidents, published for the delight of merry Time-spenders
fine copy, large woodcut
black letter, *light green morocco extra*
12*mo.* *Imprinted at London for Tho. Langley*, 1621 Lilly

*** UNIQUE. This is a most curious little volume, the first known edition of the history of Tom Thumb, so often alluded to by our early writers. The compiler, from the initials at the end, appears to have been Richard Johnson. In the new edition of Lowndes, two copies of this book are said to be extant. We believe, however, that this is an error, and that the present copy is the only one known.

7 12. 1685 TOM THUMB. Tom Thumb his Life and Death, wherein is declared many marvelous acts of manhood, full of wonder and strange merriment: which little Knight lived in King Arthur's time in the Court of Great Brittain, *in verse, woodcuts*, UNIQUE
black letter, *olive morocco extra*
12*mo.* *Printed for F. Coles, T. Vere and J. Wright, n. d.* Do

2 10 1686 Tom Thumb. Another edition. 3 parts, *in verse, very scarce* 12*mo.* Do

17 1687 Townshend (Thomas) Poems, *vignettes by Stothard & Gardiner*
red morocco extra, gilt edges 8*vo. Bensley*, 1796 Skeffing

8 1688 Tracts. The Mystery of the Cock Lane Ghost revealed &c., *W. Bristow*, 1742; a description of the Mock Election at Garratt with an Historical Account of its first Rise, the various Cavalcades, Oath of Qualification, &c. 8*vo. in one volume, W. Bingley*, 1768 Lilly

1 18. 1689 Tracts. The Italians, a Tragedy, by Mr. C. Bucke, with the opinions of the Press, Bill of its first representation *and Caricature of the Author, Kean, &c., who treated the Author and his forces very scurvily*—Catalogue of Mr. Fillingham's Quarto Plays—London Pageants by Nichols—The Odiad or Battle of Humphries and Mendoza—The Wooden World dissected by Ned Ward, 1760—R. Southey's Letter to W. Smith, Esq., on Wat Tyler, 1817—Caleb Quotem and his Wife, character plates of Fawcett and an Autograph Letter of H. Lee, author of the Piece 1808, &c., in the vol. 8*vo.* Nelson

2 1690 Trusler (Dr. J.). Principles of Politeness, 2 parts in 1, *Autograph of Mrs. Shelley*, uncut *crown* 8*vo.* 1778 and 1776 Triphoo

lly 1691 **Tracts.** A Letter from Mr. Cibber to Mr. Pope inquiring into motives that might induce him in his Satyrical Works to be so frequently fond of Mr. Cibber's name, *portrait of Pope, and a plate of Pope and Mrs. Cibber galanting*, 1777—Another Occasional Letter from Mr. Cibber to Mr. Pope, *Glasgow*—Farmer (R.), Essay on the Learning of Shakespeare, *portrait of Author added*, 1789—Mason (W.), Letter to Farmer on the Edition of Shakespeare published in 1790, *portrait of Author added*, 1792—Macbeth re-considered, intended as an Answer to part of the Remarks on some of the Characters of Shakespeare (by J. P. Kemble), *portrait of Author added*, 1786—Essay on the Character of Hamlet as performed by Mr. Henderson (by F. Pilon, 1777), *portrait by Coyte, character portrait added*—An Essay towards fixing the true Standards of Wit, Humour, &c., with an Analysis of the Characters of Sir John Falstaff, &c., by Corbyn Morris, Esq., 1744—The Story of the Moor of Venice, translated from the Italian, with Two Essays on Shakespeare, by Wolstenholme Parr, 1775, and other pieces
old russia *in a stout vol.* 8*vo.* 1 1

Do 1692 **Turner (J. M. W.).** Picturesque Delineation of the Southern Coast of England, 16 parts complete, to form 2 vol. *fine plates*
A SUBSCRIBER'S COPY ON LARGE PAPER, PROOFS, *in the original Wrappers*
Imp. size, 4*to.* 1826 12 12

rvey 1693 Twelfth Night Characters, presented by Swift and Co., contractors for the State Lottery in 1813 and 1814, *in large sheets, scarce and curious.* 3 6

lly 1694 Typographical Curiosities—Odd leaves of Churchyards Rejoinder to Camel: Shepherds Calendar, &c. *in a portfolio*, 4*to.* 3

Do 1695 **Tyros Roring Megge, planted against the Walles of Melancholy, one Booke cut into two Decads**
a fine copy of a most rare poetical volume, light blue calf extra
4*to.* *At London, Printed by Valentine Simmes*, 1598 30

oone 1696 Unnatural Parents (The whole Play of the), or the Fair Maid of the West, with the Comical Humours of Trusty, her Father's man, and Dame Strikefire, the wicked Witch of Cornwal; as it is acted at Lee's Booth in Bartholomew Fair, *cloth* 8*vo.* *n. d.* 14

⁂ "This curious specimen of the Bartlemy Fair drama was unknown to Jones, Barber, and Rhodes."—*MS. Note by Mr. Daniel.*

lloway 1697 Upcott (Wm.) Catalogue of his Collection of Original Letters, Manuscripts, and State Papers
fine portrait by Mr. Behnes added, privately printed 4*to.* 1836 3

⁂ With a detail in Mr. Upcott's Autograph (addressed to the late Mr. Geo. Daniel) of the accidentally fortunate discovery and preservation of the Diary of John Evelyn, Esq., its subsequent publication, with other papers by the same learned hand.

lly 1698 Upcott (Wm.) Sale Catalogues of the Library, the Manuscripts and Autograph Letters, Collection of Prints, Pictures and Curiosities—The Three Catalogues, 11 days 4 18
LARGE FINE PAPER, ONLY 31 COPIES PRINTED FOR PRESENTS, A NEAT DRAWING IN COLOURS OF "AUTOGRAPH COTTAGE," *the dwelling so-called in which Mr. Upcott lived a very long time*
Portrait of "A Collector," by *Behnes*
FINE PROOF OF THE PLATE IN ITS FIRST STATE

1 | 2 | 1699 Udal (Nicolas) Ralph Royster Doyster, a Comedy (1566) THIRTY COPIES ONLY PRINTED at the expense of the Rev. Mr. Briggs *from the unique copy at Eton College, half calf* 8vo. 1818 Thomp

1 | 6 | 1700 Utterson (E. V.). Select Pieces of early popular Poetry, 2 vol., *calf extra, gilt edges* *by C. Lewis*, 1817 Lilly

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nond 1805 Autograph Letters of Allan Cunningham, 1832; Wilmington Fleming, "a distressed Poet," 1832; Alaric A. Watts, 1838; Robert Owen, "of Lanark," 1821; James Thomson, Dramatist, 1828; C. A. Somerset, Dramatist, 1828; and copy of a Letter, 1829 (7) 1 6

oker 1806 Autograph Letters of Geo. Dibdin Pitt, Dramatist and Actor, two letters, 1833-4; R. A. Strickland, Actor, 1837; R. W. Honner, of Sadler's Wells, 1838 (4) 3

aller 1807 Autograph Letters of J. Vandenhoff, eminent Tragedian, with Biography, 1839; J. R. Anderson, with Autobiography, 1840; Henry Betty, "the young Roscius," 1833; W. Dowton, Comedian, 1830 (6) 5 6

uglas 1808 Autograph Letters of J. Winston, three Letters, with Particulars for a Biography of R. W. Elliston, 1825-34; T. de Trueba "Mr. and Mrs. Pringle; George Almar, Author and Actor, three Letters about the plots of his pieces (7) 2

Do 1809 Autograph Letters of R. B. Peake, Dramatist, two Letters, 1827 and 1844; Joseph Austin's account with S. Barry, for salary, 1765; Charles Whitlock, Actor and Manager *Lancaster*, 1785 (4) 2

aller 1810 Autograph Letters of E. V. Utterson, Editor of Ancient Popular Poetry, 1840; Geo. Smeeton, 1842; J. B. Nichols, 1827; Geo. Soaper, of Guildford, 1840; Theodosius S. Purland, *with shield, &c., emblazoned*, 1842 (5) 2

Do 1811 Autograph Letter of James Sheridan Knowles, Dramatist, four Letters 1837-40 6 6

oker 1812 Autograph Letter of Power, eminent Tragedian, "drowned in the President," forwarding particulars of his dramatic career, *very interesting* 1829 7 6

nhope 1813 Autograph Letter of Robert Cruikshank, eminent Artist, to the late G. Daniel, Esq. "The Book, the Book, and nothing but the Book," with sketch of three figures, *very characteristic* 1842 5

	3	6	1814	Autograph Letter of Robert Cruikshank, two other very characteristic Notes, with figures, *curious* 1842	Wall
	4		1815	Autograph Letter of Peter Whalley to George Steevens, with quotations from Macbeth, Merchant of Venice, &c., *very interesting* *Horley Vicarage, 27th May*, 1779	Boon
			1816	Autograph Letter of Charles Kemble, eminent Tragedian, to John Reeve of the Adelphi, *scarce* *C. G. Theatre, July 6th*, 1823	
2	.	.	1817	Autograph Letter of Edmund Kean, eminent Tragedian, to W. Dodsworth, of Salisbury, acknowledging the receipt of Edward III. "I lament very much that I had not been fortunate enough to meet with so fine a play, in those times when my humble talents held an influence in the dramatic hemisphere. There can be but little doubt that a great portion, if not the whole of the play, is from the pen of Shakespeare; but as, in the days of Elizabeth, it was the custom to write conjointly, some minor poet might have been connected with him. The scene between the King and the Countess of Salisbury is decidedly Shakespeare's." *A highly interesting letter* *Aug.* 16*th* (1825)	Tolso

£1022. 6. 6

ENGRAVED PORTRAITS

OF

CELEBRATED DRAMATIC CHARACTERS,

Scenes from Plays,

WORKS OF STOTHARD, &c.

EIGHTH DAY'S SALE.

ENGRAVINGS.

	LOT				
osada	1819	English Historical and Topographical Prints — Shakespeare's House, Funeral of Lord Nelson, Coronation of George IV, &c.	16		5
Do	1820	Bartholomew and other Fairs, Exhibitions, &c.	14	3	4
alstead	1821	March to Finchley, *with the single S in Prussia;* Southwark Fair, and Evening, by Hogarth	3	1	1
awcett	1822	Jocund Peasants and Cottagers, after Dusart, by Woollett, *fine*	2	1	4
Lacy	1823	The Humours of Bartholomew Fair, engraved by Basire, *very rare*	1	7	5
olloway	1824	A Winter's Tale, after Opie, by V. Green, *proof*	1		4
Lacy	1825	Vauxhall Gardens, *coloured;* the Bull Fight, after Lewis, and various	10	4	12
Do	1826	Plates to Singleton's Shakespeare, engraved by Taylor, Nutter, &c. *proofs*	40		5

	3	6	1827	Plates to Bowyer's History of England, *proofs*, &c.	36	Townsen
	3		1828	Heads illustrating Characters in Shakespeare's Plays, drawn and etched by Mortimer	12	Lacy
2	4		1829	CALIBAN, CASSANDRA, LEAR, AND RICHARD II, ORIGINAL DRAWINGS IN PEN, BY MORTIMER	4	Do
	2		1830	*Choice proofs on india paper* of the Tales of the Genii, after Westall, by C. Heath	8	Miller
	3		1831	Vignettes from the Annuals; Don Quixote, W. Scott, &c. *fine proofs on india paper, some scarce*	28	Do
	3		1832	*Very choice proofs before any letters*, of the Love Sick Maid, the Secret, Lady Pentweazle, Anne Page, Sunday Morning, Merry Wives of Windsor, the Rivals, Theft of the Cap, the Dirty Bairn, after Bonington, Wilkie, Smirke, by Finden, Portbury, &c.	9	Do
	4		1833	*Choice proofs before the letters* from the Annuals; Landscapes, after Stanfield, &c.	20	Latoussier
	3		1834	Finely engraved Landscapes, by English Artists, *mostly proofs on india paper*	31	Miller
	12		1835	Landscapes, after Turner, Callcott, Stanfield, Copley Fielding, Cox, &c. engraved by G. Cooke, Kernot, &c. *proofs before letters, on india paper*	10	Noseda
	3	6	1836	Infant Hercules, after Reynolds; Good Shepherd, after Murillo; Abel, after Rubens; Children in the Wood, after Brierley, &c. by Sharp, Heath, &c. *proofs*	5	Miller
	2		1837	Beggar's Opera, after Newton, &c. *first india proofs*	3	Latussie

THE WORKS OF STOTHARD, R.A.

	12		1838	Shakespeare's Seven Ages of Man, engraved by Bromley, with descriptive letter-press	1	Harvey
	5		1839	Bunyan's Pilgrim's Progress, engraved by Strutt, *proofs, scarce*	16	Stothar
	4	6	1840	Heath's Illustrations to Shakespeare, *fine impressions*	20	Evans
	6		1841	*Choice proofs on india paper* to Robinson Crusoe, by Heath, *scarce*	23	Ford
	4		1842	Boadicea addressing the Britons, *fine india proof before any letters*, engraved by Sharp	1	Stothar
	2	6	1843	Subjects from Bowyer's History of England, Milton, &c. engraved by Scott, Heath, Parker, &c. *several pooofs*	10	Ford

Nash	1844	Scenes from Shakespeare; the Village Festival, by Heath, &c. *proof*	10		2	6
Gotthard	1845	*Fine india proofs before letters* from the Annuals, by Goodyear, &c.	14		4	
Miller	1846	*Choice impressions* from the Novelist and other Magazines	52		4	6

SCENES FROM PLAYS, AFTER PICTURES BY ZOFFANY, &c.

Noseda	1847	Garrick as King Lear, after Wilson, by McArdell	1		5	
Do	1848	Garrick as Lord Chalkstone, by Gabriel Smith, *proof and print, very rare*	2	2	6	
Holloway	1849	Mrs. Cibber in the character of Cordelia, painted and engraved by P. Van Bleeck, *proof, and fine impression*	2	2		
Do	1850	Griffin and Johnson in the characters of Tribulation and Ananias, painted and engraved by P. Van Bleeck, *proof, and fine impression*	2	2	5	
Noseda	1851	Garrick in Abel Drugger, with Burton, &c. after Zoffany, by Dixon, *fine proof*	1		16	
Holloway	1852	King and Mrs. Cibber in the School for Scandal, after Zoffany, by Earlom, *fine proof*	1	1	12	
Graves	1853	David Garrick, with Parsons, &c. in Sir John Brute, after Zoffany, by Finlayson, *fine proof*	1	1	6	
Holloway	1854	Miss Younge, Waldron and Dodd in the characters of Viola and Fabian, &c. after Wheatly, by J. R. Smith, *fine proof*	1		16	
Do	1855	Foote as Major Sturgeon, after Zoffany, by Haid, *fine proof*	1	1	8	
Do	1856	Garrick and Mrs. Pritchard in Macbeth, after Zoffany, by Green, *fine proof*	1	1	6	
Graves	1857	Garrick in the Farmer's Return, after Zoffany, by Haid, *fine proof*	1	1	5	
Noseda	1858	Packer in the Register Office, after Vandergucht, by Saunders, *proof*	1		19	
Holloway	1859	Moody and Parsons, after Mortimer, by Dickinson, *proof*	1	1	10	
Graves	1860	Foote and Weston in the character of the President and Dr. Last, after Zoffany, by Finlayson, *proof*	1		15	
Noseda	1861	A Scene from "She Stoops to Conquer," after Parkinson, *proof*	1		5	
Evans	1862	Munden, Mrs. Orger, &c. in Lock and Key, after Clint, by Lupton, *proof before any letters*	1		14	
Noseda	1863	Bannister and Parsons in the Village Lawyer, after De Wilde, by Smith, *proof*	1		11	

1	6		1864	Charles Mathews in four extraordinary Characters, after Harlow, by H. Meyer, *proof*	1	Lacy
	3		1865	Liston in Paul Pry, after Clint, by Lupton, *proof*	1	Nosed
	5		1866	Liston, Mathews and Blanchard in Love, Law and Physic, after Clint, by Lupton, *proof*	1	Do
	5		1867	Mrs. Billington as Mandane, a drawing by De Wilde	1	Do
1	14		1868	LACY, COMEDIAN TO KING CHARLES II, IN THREE DIFFERENT CHARACTERS, A CURIOUS ORIGINAL DRAWING, PEN AND BISTRE	1	Lacy
1	3		1869	Mr. Edwin and Mrs. Wells in Lingo and Cowslip, after Singleton and Downman, by Scott; and the same subject, small, *very rare*	3	Nosed
	9		1870	Quin in the character of Coriolanus, *scarce;* Mattocks, &c.	6	Do

PORTRAITS OF DRAMATIC CHARACTERS.

	7		1871	Mrs. Abingdon in the characters of Roxalana and Scrub, *the latter scarce*	2	Do
6	10		1872	THOMAS BETTERTON, *after Kneller*, by Williams, *scarce*	1	Colnag
7	7		1873	WILLIAM BULLOCK, COMEDIAN, Thomas Johnson fecit, VERY RARE	1	Do
	3	6	1874	Master Betty in Hamlet and Douglas, after Opie and Northcote, by Heath, *with actor's autograph*	2	Bach
	8		1875	Charles Bannister, after Brown, by J. R. Smith, *proof;* the same, whole length, as Polly Peachum: John Bannister, by Smith, *proof*	3	Nosed
7	7		1876	BARTON BOOTH, *by George White*, FINE UNIQUE PROOF, *with a lettered impression*	2	Colnag
3	4		1877	Spranger Barry, whole length, as Macbeth, J. Gwim del. *scarce;* Mr. Blakes, by McArdell, *in two different states*	3	Lacy
2	18		1878	Bowden, by J. R. Smith; Master Betty, by Ward; Berry, by Houston; Mr. Beard, by Faber, &c. *proofs*	5	Hollow
	5		1879	Mr. Barrett in the characters of Lingo and Charles Surface; Mrs. Barry, by Paul; Miss Brown as Clara, *proof;* Bannister, &c.	6	Nosed
	3		1880	Barrington in the character of Teague, *a drawing in water-colour*	1	Lacy
1	4		1881	Bannister in the character of Don Whiskerandos, *a drawing in water-colour*, by De Wilde	1	Harvey
1	10		1882	MRS. CROSS, AFTER HILL, BY JOHN SMITH, *fine proof, and lettered impression*	2	Hollow

seda	1883	George Cook as Iago, by Ward, *proof;* the same in Sir P. Macsycophant, &c.	4		13	
Lacy	1884	Mr. Cooke as Sir Pertinax Macsycophant, a drawing of Mrs. Crouch, in the Tempest, &c.	6		5	
Do	1885	Mr. Cummins in the character of Caractacus, etched by Halfpenny of York, VERY RARE	1	1	16	
olloway	1886	Miss Catley, after Lawranson, by Dunkerton, *proof before all letters*	1	1	18	
Noseda	1887	Mr. Chalmers, in the character of *Midas*, whole length, by Watson, *scarce*	1		13	
Lacy	1888	Theophilus Cibber, by Simon; a drawing of the same in pencil, by Worlidge, in the character of a fine gentleman in Lethe	2	1	.	.
Noseda	1889	Theophilus Cibber, with a pair of horns as Pistol. *N. B. Of this rare print, I never saw another impression—Geo. Daniel.*	1	1	1	.
Do	1890	Colley Cibber, after Vanloo; Mrs. Cibber, after Hudson, by Faber	2		7	
Lacy	1891	Miss Duncan, in the character of Maria, a drawing in water-colour, by De Wilde	1		5	
Noseda	1892	Miss Decamp, a drawing in water-colour, by De Wilde	1		2	6
Do	1893	Madam Davits, after Lely, by Valck, *very fine*	1	1	15	
Do	1894	Mr. Dowton, as Major Sturgeon; Mr. Emery, as Tyke, after De Wilde, by Turner, *proof*	4		9	
Do	1895	Mr. Edwin, in the character of Lingo, by Hodges, *fine proof before any letters, and another proof with letters*	2	1	.	.
Lacy	1896	Mr. Elliston, after Harlow, by Charles Turner, *proof before any letters;* the same, as Falstaff, &c.	3	1	2	
Evans	1897	Mr. Fawcett, as Dr. Pangloss, after De Wilde, by Annis; Miss Fenton, by Faber; Miss Farren, by Bartolozzi	4	3	3	
alstead	1898	Garrick, in the character of Richard III, by Hogarth	1		3	
Holloway	1899	GARRICK, AFTER PINE, BY DICKINSON, *brilliant proof*	1		18	
Do	1900	GARRICK, IN HAMLET, AFTER WILSON, *by McArdell, fine*	1	1	16	
Noseda	1901	GARRICK, IN ABEL DRUGGER, *after Zoffany, by Dixon, brilliant and rare proof*	1	1	9	
dcliffe	1902	GARRICK, AS STEWARD OF THE STRATFORD JUBILEE, *after Vandergucht, by Saunders, proof, and a fine impression of the same*	2	3	5	
oseda	1903	A Christmas School Piece, surrounded by Portraits of GARRICK, FOOTE, COLMAN, CHURCHILL, and B. LLOYD, engraved by Terry, *very curious and perhaps unique*	1		11	

3	17	1904 NELL GWYNNE, *after Lely, by Valck, scarce*	1	Hollow
1	12	1905 NELL GWYNNE, *with wings, by R. Tompson, with six English verses, fine and rare*	1	Lacy
	13	1906 Mr. Harley, in the Strange Gentleman, *coloured;* Grimaldi, as the Clown in Mother Goose; and the copy of George Harrison, as Cardinal Wolsey	7	Do
10	.	1907 THE VERY RARE MEZZOTINT OF GEORGE HARRIS, IN THE CHARACTER OF CARDINAL WOLSEY	1	Colnag
2	8	1908 JOHN HARPER, IN THE CHARACTER OF JOBSON, *by Andrew Miller, rare proof, and a fine impression of the same*	2	Hollow
1	16	1909 CHARLES HOLLAND, *by J. R. Smith, very fine proof*	1	Nosed
1	.	1910 HENDERSON, IN MACBETH, *after Romney, by Jones, fine proof*	1	Hollow
1	1	1911 MR. HENDERSON, after Gainsborough, by Jones, *brilliant proof*	1	Nosed
2	6	1912 Henderson, as Falstaff, by Coyte, *scarce;* Hippisley, by Green; and Mr. Howard, by Fisher, *private plate, proof*	3	Do
	6	1913 John Kemble, in the character of Rolla, after Lawrence, by S. W. Reynolds	1	Lacy
1	19	1914 Edmund Kean, in the character of Virginius, by S. W. Reynolds, *fine proof before any letters*	1	Nelson
	5	1915 John Kemble, in King Richard III., after Hamilton, by Bartolozzi, *proof before letters, and etching*	2	Nosed
	6	1916 Knight, the Comedian, *fine india proof;* Edmund Kean, after Harlow, by Meyer; John Kemble, by James Heath	3	Do
	2	1917 John Kemble, after Shee, by Sharp, *fine proof, one before the border, rare;* the same, by Heath, *first proof;* and in the character of Coriolanus, after Lawrence, by Greatbach, *first proof, rare*	6	Do
1	10	1918 MRS. JORDAN, AS HYPOLITA, *by Jones, fine proof, before any letters*	1	Hollow
1	3	1919 JOHNSTON, IN THE CHARACTER OF GIBBY IN THE WONDER, after Van Gucht, by Saunders, *fine proof, and lettered impression*	2	Do
	5	1920 Irish Johnson, as the Copper Captain, by J. R. Smith, *fine proof before any letters*	1	Lacy
	11	1921 Mrs. Knight, a famous Singer, by Faber; Nat Lee, after Dobson, by Watts	2	Nosed
	14	1922 ANTHONY LEIGH, THE SPANISH FRIAR, *by Smith, proof, and a fine impression of the same*	2	Hollow
1	15	1923 Moss in the character of Midas; Munden, in Jemmy Jumps, *both very rare*	2	Lacy
1	3	1924 MOSS, IN THE CHARACTER OF BAJAZET, WHOLE LENGTH, PROOF, VERY RARE	1	Nosed

oseda	1925	Joe Miller, *in the character of Teague, by Miller, scarce*	1	3	3
Do	1926	Moody, in the character of Foiquard, *fine proof before all letters*	1		11
olloway	1927	Moody, by Hardy, *proof*; by Houston, and Macklin, *proof*	3	1	.
Noseda	1928	Mackay, by Horsburgh; Macready, by Woodman; Lewis, as the Copper Captain, *proof;* Mathews, after De Wilde, Liston, &c.	9		14
Harvey	1929	Mathews, in the character of the Quaker, by De Wilde, a drawing in water-colour	1	1	1
Lacy	1930	Mrs. Martyr, as Phœbe, a drawing in water-colour, by De Wilde	1		2
Do	1931	William Penkethman, by J. Smith, *rare proof, with a fine impression of the same*	2	1	4
Noseda	1932	William Powell, by Okey and Dixon; Batt Platt, in the character of Mad Tom, *all rare*	3	2	3
Do	1933	Mrs. Oldfield, *by Fisher and Simon, both scarce*	2	2	6
Evans	1934	Miss Norsa, painted and engraved *by Bernard Lens*, exceedingly rare (presumed *to be unique, " George Daniel"*)	1	5	5
Holloway	1935	Parsons, after De Wilde, by Bell, *proof;* Quick, painted and engraved by Score, *very scarce*	2		15
Do	1936	Mrs. Prichard, after Hayman, by McArdell; Quin, after Hudson, by Faber; and the same, as Sir John Falstaff	3	5	10
Noseda	1937	Miss Rose in the character of Tom Thumb, *proof before any letters,* &c.	6		2
Do	1938	James Spiller, J. Bell *fecit.* (*of great rarity, " George Daniel"*)	1		10
Lacy	1939	The Right Comical L. C. T. I. Sparks, S. Delane pinxit et fecit, most rare	1	3	3
Noseda	1940	Turbutt in the character of Sosia, A. Miller *fecit. rare*	1		14
Do	1941	Sowdon in the character of Caled, *after Lewis, by A. Miller, a print of extreme rarity*	1	5	10
Lacy	1942	Shuter in the character of the Old Man in Lethe, *drawn from the life, and etched in aqua-fortis, very rare*	1	2	10
Noseda	1943	Shuter, as he spoke Joe Haynes's Epilogue mounted on an Ass, *scarce*	1		5
Do	1944	Shuter, holding a Mask in his Hand, *by P. Dawe, rare proof, and a fine impression of the same*	2	1	10
Do	1945	Mr. Swords, *Comedian, Leney del. and sculpt. private plate, very rare*	1		1
Do	1946	Mrs. Siddons, after Lawrence, by J. R. Smith, *fine proof*	1	2	3
Harvey	1947	Mr. Simmons, as Filch in the Beggar's Opera, drawing in water-colour, by De Wilde	1	1	7

1	1	.	1948 The same, in the character of Mother Goose, drawn in water-colour by De Wilde, with the engraving	2	Lacy
1	1		1949 Mr. Suett, as Endless in "No Song no Supper," drawn in water-colour by De Wilde	1	Harvey
	8		1950 Mrs. Shepherd, after Harlow, *proof before any letters;* Mrs. Siddons, by Heath, *proof, and fine impression*	4	Hollow
	17		1951 Mrs. Woffington, by McArdell; Mrs. Wrighten, by Laurie; Mr. Yeates, by Roberts; a drawing in chalk of Mrs. Wells, &c.	5	Do
1	11		1952 Robert Wilks and Walker, as Captain Macheath, both by Faber	2	Do
1	.	.	1953 Mr. Woodward, as the fine gentleman in Lethe, by McArdell; and the same, as Mercutio, *coloured*	2	Lacy
	11		1954 CAVE UNDERHILL IN THE CHARACTER OF OBADIAH, *after Bing, by Faber, rare*	1	Nosed
	18		1955 MRS. WOFFINGTON IN THE HABIT OF A VOLUNTEER, *a very curious and rare print*	1	Lacy
	5		1956 Mr. Webster in the character of Comus, *fine proof before any letters*	1	Nosed
1	4		1957 MR. WOODWARD AS PETRUCHIO, *after Vandergucht, by J. R. Smith, very fine proof, rare*	1	Do
1	11		1958 JEMMY WARNER the celebrated Clown at Sadler's Wells, after Parkinson, by Delegal, *rare print*	1	Do
6	.	.	1959 MRS. MARGARET WOFFINGTON *in the character of Mrs. Ford, after Haytley, by Faber, fine and scarce*	1	Hollow
	10		1960 A drawing in water-colours of Charles Bucke, Esq.	1	Nelso
	5		1961 View of Ranelagh, with Sterne receiving Subscriptions; Frontispiece to the Tragedy of Mariamne, &c.	3	Lacy
1	3	.	1962 The Duke of Dorset's Chaplain, Steward, and Tom D'Urfey, *from a picture at Knowle, sold by Lyne, rare*	1	Nosed
	9		1963 A Winter's Evening's Conversation, J. Simon fecit.; and the same subject, Minheer Van Gought fecit, *both from the picture at Knowle, very rare*	2	Do
1	19		1964 The Rev. Mr. Whitfield Preaching at Leeds, 1749, *very rare*	1	Do
2	10	.	1965 Caricatures, Fan Mounts, &c., *curious and rare*	15	Do
1	6		1966 A Portfolio, *half russia,* 21 by 16, sixty leaves paper; and three Folios without leaves	4	Pye
	7		1967 Illustrations to Sharpe's British Classics, *after eminent English painters, proof impressions*	69	Truema
	19	.	1968 STOTHARD. Illustrations of the Works of Fielding, Goldsmith, &c. chiefly after Stothard, *proofs on india paper,* UNIQUE, *being the only set so taken off*	14	Glad

Gladwell	1969	Illustrations to Fairfax's Tasso, *unlettered india proofs, presented by the publisher to Samuel Rogers. The only set so taken* 23		18	
Trueman	1970	Illustrations to Harrison's British Novelists and other popular Works, after Burney, *scarce, engraver's proofs, in a volume* 76		12	
Gladwell	1971	A complete set of Illustrations to Sir Harris Nicolas's Edition of Walton's Angler, *beautiful proofs on india paper before letters, on large paper, from the private collection of the late Mr. Pickering, in portfolio* 54	2	16	
Do	1972	Mrs. Inchbald's British Theatre. Series of Ninety Illustrations, *rare engraver's proofs, on india paper* 90	1	1	
Noseda	1973	Canterbury Pilgrimage, after Stothard, by Worthington—two proofs before letters and etching, *very rare*, and proof with open letters 4	1	4	
Miller	1974	Inchbald's British Theatre. Series of twenty-two Illustrations, *india proofs before letters*; and twenty-one *unlettered proofs* to Sharpe's British Poets 43		3	
Smith	1975	Illustrations to Shakespeare, after Stothard, Smirke and others, by Tayler; Puck, after Sir Joshua Reynolds, by Fox, *proofs* 32		10	
Do	1976	Illustrations to POPE, his translation of Homer and other of his Works, after Stothard and other eminent English painters, *rare india proofs, before letters, in portfolio* 69	1	3	
Lake	1977	Caricatures in colours, by Woodward and Gillray, chiefly by the former, *many of them scarce* 61	1	18	
Noseda	1978	LONDON AND SUBURBS. View of St. Mary-le-Bone from the Bason, *very scarce;* The English Grotto, near the New River Head, *very rare;* View of the New River Head; The Waterhouse, and other Views, by Hollar; and various places of interest 12	1	15	
Trueman	1979	Portrait of Martin Folkes, *original drawing;* by Gossett; Robert and Daniel Perreau; Dirty Dick, interior and exterior of his House in Leadenhall Street; and other remarkable characters 16		8	
Gladwell	1980	*Drawings.* The Hunting Party and Caliban, clever sketches in pencil by Frederick Tayler 2		11	
Harvey	1981	*Drawings.* English Hospitality, and French Fraternity, *two highly finished drawings by Gillray, in his best manner* 2	1	15	
Trueman	1982	*Drawing.* Illustration of a Novel, by STOTHARD, R.A., *in indian ink* 1		2	6
Cash	1983	*Drawings.* Drawing for a Frontispiece, by Smirke, R.A., and Engraving; and Leg of a Commode, by Chantry, R.A., for Mr. Watt 3		2	6

4	2	1984	*Drawings.* Views of Islington, Highgate, and Hampstead, *finely executed in pencil by Chatelain;* Churches and Public Buildings, in London, *highly finished in sepia* 16	Lake
1	3	1985	*Drawings.* King John Signing Magna Charta, by Craig, with Engraving; Death of General Wolfe, by Cosway, R.A., *sketch in pencil, &c.* 5	Pye
2	5	1986	*Drawings.* The Old Queen's Head, Islington, in colours, by Stockdale; Canonbury Fields in 1794, with figures and cattle; Islington Old Church, by Galloway; and Queen Elizabeth's Walk, Stoke Newington 4	Hoffing
3	12	1987	*Drawings.* Portraits of Munden, Fawcett, Oxberry, John Reeve Young, Terry, Russell, Wewitzer, and John Kemble, in character, *highly finished in pencil or indian ink by* Wageman 9	Lacy

£232. 8. 6

End of Eighth Day's Sale.

NINTH DAY'S SALE.

VERY FINE PROOFS AFTER THE PICTURES OF SIR JOSHUA REYNOLDS.

	LOT					
Colnaghi	1988	Edmund Burke, by James Watson	1	3	10	
Do	1989	James Boswell, by Jones	1	2	.	.
Rowbotham	1990	James Beattie, LL.D., by James Watson	1	1	10	
Colnaghi	1991	Samuel Foote, by Blackmore	1	5	.	.
Do	1992	Charles James Fox, by Jones, *first proof, with the date* 1784	1	2	10	
Agnew	1993	Oliver Goldsmith, by Marchi, very rare	1	8	18	6
Do	1994	Garrick between Tragedy and Comedy, by Fisher	1	8	8	.
Noseda	1995	Garrick, by T. Watson, *very scarce*	1	2	8	
Colnaghi	1996	The same, *unique proof before* "Prologue" *on scroll*	1	5	15	
Do	1997	Garrick in the Character of Kitely, by Finlayson	1	3	18	
Noseda	1998	Dr. Hawkesworth, by James Watson	1	1	13	
Graves	1999	Dr. Johnson, by W. Doughty, *very fine and rare*	1	7	.	.
Agnew	2000	Dr. Johnson, by James Watson, *scarce*	1	7	7	.
Colnaghi	2001	Miss Kemble, by Jones, with wreath of flowers on tablet; Mrs. Abingdon, by Sherwin	2	3	15	
Do	2002	Rev. W. Mason, by Watson, *scarce*	1	3	5	
Holloway	2003	Mrs. Montagu, J. R. Smith, *very fine impression*	1	2	6	
Colnaghi	2004	Dr. Percy, by W. Dickinson	1	2	14	
Do	2005	Dr. Wm. Robinson, by J. Dixon, *very rare*	1	5	10	
Do	2006	Sir Joshua Reynolds holding a portfolio, by James Watson	1	3	15	
Do	2007	Sir Joshua Reynolds, by Sherwin	1	1	1	
Do	2008	Mrs. Siddons as the Tragic Muse, by Haward, *very rare proof before letters*	1	14	14	
Do	2009	Lawrence Sterne, by E. Fisher, *very fine impression before the plate was cut, rare*	1	4	.	.
Agnew	2010	Mrs. Sheridan as St. Cecilia, by W. Dickinson	1	9	.	.
Colnaghi	2011	Harry Woodward, with a mask in his hand, by Fisher	1	3	3	
Do	2012	Horace Walpole, by James McArdell, *very fine impression, private plate*	1	5	15	.

ENGLISH PORTRAITS VARIOUS, PRINCIPALLY POETS AND AUTHORS.

2	12	2013	Joseph Addison, by Houbraken, *fine and rare proof*	1	Graves
1	10	2014	The same, after Kneller, by Smith and Simon, *fine*	2	Hollowa
2	4	2015	Bishop Atterbury, seated in Prison, in his Canonicals, with a Portrait of Archbishop Laud in his hand; printed for and sold by Eman Bowen	1	Colnagh
1	8	2016	Robert Burns, by Walker and Horsburgh, after Taylor, *proofs*	2	Graves
4	6	2017	Eustace Budgell, after Fermin, by Faber, most rare	1	Colnag
	6	2018	Lord Byron, after Phillips, by Turner, *proof*; and Robert Bloomfield, *proof before any letters*	2	Rowboth
	11	2019	Sir Richard Blackmore, after Closterman, *rare;* Butler, by Vertue, *fine;* &c.	7	Colnag
	13	2020	The three Heads of Charles I., after Vandyke, by Sharp, *fine india proof and etching*	2	Falstea
1	11	2021	Geoffrey Chaucer, by Houbraken, *fine proof*	1	Graves
1	15	2022	William Congrrve, after Kneller, by Smith, *scarce proof*	1	Hollowa
1	8	2023	Mrs. Centlivre, after Fermin, by Pelham, *first state, scarce;* &c.	2	Noseda
	11	2024	Abraham Cowley, by Faithorne, *fine;* Corelli, by Smith; Harry Carey, by Faber, *first state;* Cartwright, by Lombart; &c.	4	Do
	15	2025	Charles Churchill, by Burford. Cowper, by Bartolozzi; Campbell, by Cousins; P. Colnaghi, by Easton, *private plate;* &c.	6	Do
2	16	2026	John Dryden, by Edelinck, *very fine;* and a View of his House, *coloured*	2	Hollowa
5	5	2027	John Dryden, by Houbraken, *fine and rare proof*	1	Grave
	7	2028	William Drummond, after Jansen, by Finlayson; Sir W. Davenant, by Faithorne; Dr. Dibdin; &c.	5	Noseda
	10	2029	George Daniel, Esq., after Wageman, by Graves, *private plate in different states*	4	Do
1	1	2030	Thomas Flatman, *proof, rare;* Farinelli, by Wagner; Bishop Fleetwood	4	Forster
1	.	2031	Sir Samuel Garth, by Houbraken, *fine proof*	1	Hollowa
1	1	2032	The same, after Kneller, by Smith, scarce proof	1	Graves
3	6	2033	John Gay, after Aikman, by Kyte, proof before any letters	1	Nosed
	19	2034	John Gay, by Miller, Kyte, Smith, and Bickham, the latter a "Deceptio Visus," *scarce;* Mr. Gray, by Basire	5	Do

lloway	2035	GUGLIELMUS HOGARTH SE IPSE PINXIT ET SCULPSIT. 1749, VERY FINE, FROM THE MABERLY COLLECTION; COLUMBUS WITH THE EGG, A RECEIPT FOR THE ANALYSIS OF BEAUTY, WITH HOGARTH'S SIGNATURE	2		8
oseda	2036	Madam Hughes, after Lely, *scarce, before publisher's name*	1		12
Do	2037	Hayley, after Romney, by Jacobe, *proof;* Rev. James Hervey, by Dixon; Aaron Hill, by Hulsbergh, &c.; John Harris, D.D., *private plate*	8	1	3
raves	2038	Dr. Johnson, surrounded by his Friends, engraved by Walker, *first india proof before any letters*	1	1	1
oseda	2039	BEN JONSON, ENGRAVED BY VERTUE, *very fine and rare proof before any letters*	1	1	11
Do	2040	Thomas Killegrew, after Shepherd, by Faithorne, *fine*	1	3	12
raves	2041	THEODORE HOOK, an original drawing in water colour ⁂ "This drawing was given me by Theodore Hook in the presence of Tom Hill of Paul Pry memory, in token of his regret for having joined Wilson the tippling time-serving Professor of a Scotch College in blackguarding the Modern Dunciad, and its author in Blackwood's Monthly Mud-cart. GEORGE DANIEL, *Canonbury*, 1838."		1	1
acy	2042	James Sheridan Knowles, a water colour drawing, by Wageman, underneath the drawing is written:— ⁂ "Accept this clever effigie of the author of Virginius, William Tell and the Hunchback, from my dear Daniel your attached and admiring servant. JAMES SHERIDAN KNOWLES, *London, Aug.* 14 1841."		2	7
oseda	2043	Arthur Murphy, painted by Dawe, *fine proof before any letters*	1		7
raves	2044	JOHN MILTON BY HOUBRAKEN, *fine and rare proof*	1	7	7
Do	2045	JOHN MILTON, BY VERTUE, *proof before the inscription on the tablet was altered, and before Vertue's name was removed to beneath the plate, very rare*	1		9
Do	2046	JOHANNIS MILTONI EFFIGIES, ob. 1674, æt. 66, by G. Vertue A MOST BRILLIANT PROOF	1	1	3
Do	2047	John Milton, æt. 42, another, æt. 62, and his Bust, all by Vertue, and *very fine*	3	1	11
Do	2048	THOMAS OTWAY, BY HOUBRAKEN, *fine and rare proof*	1	2	18
lloway	2049	MATTHEW PRIOR, BY VERTUE, *proof*	1		9
oseda	2050	Matthew Prior, by Simon and Oliver; Mr. O'Brien, by Watson	3	2	10
Pye	2051	Madame Jane Long, Robert Owen, Lord Nelson, Dr. Johnson, Charles Lamb, &c.	15		6

2	5		2052	Massinger, Brome, and Thomas Middleton, by Cross	3	Nelson
4	18		2053	ALEXANDER POPE, AFTER VANLOO, BY FABER RARE PROOF BEFORE ANY LETTERS	1	Colnag
3	15		2054	ALEXANDER POPE HOLDING A BOOK, BY FABER, PROOF BEFORE ANY LETTERS	1	Do
3	3		2055	ALEXANDER POPE, AFTER JERVIS, BY HOUBRAKEN, THE SMALL PLATE PROOF, EXTREMELY RARE	1	Do
8	8		2056	ALEXANDER POPE, BY HOUBRAKEN, FROM BIRCH'S LIVES, A MOST BRILLIANT AND RARE PROOF	1	Hollow
5	7	6	2057	Alexander Pope, by Vertue, Faber, White, Richardson; Mrs. Pope, water-colour drawing of Pope's Villa	7	Colnag
1	1	.	2058	The Phiz and Character of ——— a caricature against Alexander Pope relating to the Dunciad, *two different plates, both very rare*	2	Do
3	11		2059	MADAM JANE ROBARTS, after Lely, sold by Alex. Browne, *scarce*	1	Do
1	2		2060	SAMUEL RICHARDSON, AFTER HIGHMORE, BY MCARDELL, SCARCE AND FINE PROOF	1	Wilson
2	2		2061	ROUBILLIAC IN HIS STUDY AT WORK ON THE STATUE OF SHAKESPEARE, FINE PROOF BEFORE ANY LETTERS	1	Smith
	11		2062	NICHOLAS ROWE, BY FABER, SCARCE PROOF	1	Nosed
	8		2063	Allan Ramsay, by White; Roger Payne, by Harding; &c.	5	Do
	10		2064	SIR WALTER RALEIGH, BY G. VERTUE, *before the two lines of inscription on the right hand corner*	1	Grav
	13		2065	Sir Walter Scott, after Raeburn, by C. Turner; and the Abbotsford Family, after Wilkie, by Graves	2	Nosed
	10		2066	SIR WALTER SCOTT, AFTER LAWRENCE, BY ROBINSON, *first india proof*	1	Grav
	8		2067	The Family of Sir Walter Scott, after Wilkie, by Graves, *first india proof*	1	Smith
	15		2068	Dean Swift, whole-length, in his canonicals, by Miller	1	Nosed
1	4		2069	Dean Swift, by Baron, *proof*	1	Grav
1	1		2070	Dean Swift, by Vertue; and a Copy from Miller's Portrait	2	Smith
1	.	.	2071	Thomas Southerne, after Worsdale, by Simon, *very rare proof, and a fine impression of the same*	2	Hollow
1	14		2072	SIR RICHARD STEELE, BY SMITH, *very rare proof*	1	Nosed
	13		2073	Mr. Steele, by Simon; and Shadwell the Poet, *proof*	2	Do
	11		2074	Earl of Surrey; Sir P. Sidney, by Vertue; Southey, after Lane, by Dawe, *proof*; &c.	8	Probt
1	.	.	2075	WILLIAM SHAKESPEARE, DRAWN BY COOPER FOR THE ENGRAVING FROM THE CHANDOS PICTURE, with a *unique proof on india paper*	2	Grav

Graves	2076	William Shakespeare, *a drawing in sepia, from the Felton picture, from the Strawberry Hill collection;* with the Engraving, by Trotter	2		10	
Do	2077	WILLIAM SHAKESPEARE, engraved by Duchange, *proof before any letters*	1	1	2	
Do	2078	*Another proof, with the engraver's name*	1		11	
Do	2079	WILLIAM SHAKESPEARE, engraved by George Vertue, *proof before any letters,* MOST RARE AND FINE	1	1	4	
Do	2080	WILLIAM SHAKESPEARE, BY HOUBRAKEN, MOST BRILLIANT AND RARE PROOF BEFORE ANY LETTERS	1	4	12	
Do	2081	THOMSON THE POET, ENGRAVED BY BASIRE, FINE AND RARE PROOF	1		11	
Noseda	2082	Thomson, by Basire; Tonson, by Faber; &c.	6		6	
Burton	2083	Mr. Thomas Wageman, drawn by himself, *in chalk*	1		3	6
Kelly	2084	Duke of Wellington, by Fry, *a drawing in sepia*	1		15	
Graves	2085	Edmond Waller, by Vertue, *first state before the name was altered to Edmund, scarce*	1		10	
Noseda	2086	Sir Christopher Wren, by Smith and Holloway; Wycherley, by Smith; John Wesley seated at a table writing, *scarce*	5		14	
Do	2087	Hale the Piper, sold by S. Lyne, *very rare*	1		11	
Do	2088	The Compleat Auctioneer, Sutton Nicholls excudit, *very rare*	1		11	
Do	2089	The Raree Show, *first state with the right address, very rare*	1		12	
Do	2090	Will Sommers, sould by Jenner, *very rare*	1		15	
Do	2091	AN INFALLIBLE RECIPE TO MAKE A WICKED MANAGER OF A THEATRE, A PRINT OF THE GREATEST RARITY	1	1	.	.
Do	2092	THOMAS BRITTON, *The Musical Smal-Coal Man,* by Simon, *very rare*	1		13	
Do	2093	The same, by Thos. Johnson, *scarce*	1		11	

PRINTS, FRAMED AND GLAZED.

Do	2094	Portrait of Edmund Kean, with admission to see his performance of King Lear, dated 27th May, 1820, *in the autograph of the great Tragedian, gilt frame*	1		3	
Graves	2095	TRIAL OF QUEEN KATHARINE (usually termed the KEMBLE FAMILY) after Harlow, by Clint, *fine open letter proof, with the head of Shakespeare at the bottom,* and the following lines in pencil in the neat autograph of the late Mr. Daniel:— All Passions rose—Fear, Horror, Madness, Rage, Alternate mov'd—when Siddons trod the Stage! Then reign'd the tragic Muse enthron'd on high, Awe in her mien, and lightning in her eye! *gilt frame with plate glass*—	1	4	4	

4 10 2096 **PORTRAIT OF KEMBLE AS HAMLET**, after Lawrence A UNIQUE UNLETTERED PROOF, *being the only one taken off on india paper for the late Mr. Thomas Hurst, who presented it to Mr. Daniel in* 1831; *gilt frame with plate glass* 1 Fergus

ADMIRABLE WHOLE-LENGTH ORIGINAL PORTRAITS, IN CHARACTER, OF DISTINGUISHED ACTORS, IN WATER-COLOURS, BY WAGEMAN, FRAMED AND GLAZED.

4 11 . 2097 Liston in the character of Paul Pry 1 Lacy
4 10 2098 Mathews as Mons. Morbleu 1 Adam
2 6 2099 Elliston as Sir John Falstaff 1 Lacy
2 12 2100 Munden as Dogberry 1 Do
2 4 2101 Fawcett as Autolychus 1 Do
4 6 2102 Charles Kemble as Mercutio 1 Do
4 . . 2103 T. P. Cooke as William in Black Eyed Susan 1 Do
10 15 2104 Edmund Kean as Hamlet 1 Nelso
4 18 2105 Harley in the Sleeping Draught 1 Adam
4 10 2106 John Reeve as Grizzle in Tom Thumb 1 Lac

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1 10 2107 Emery as Dan in John Bull, by De Wilde 1 Pry
1 1 . 2108 **PORTRAIT OF BANNISTER AS COLONEL FEIGNWELL**, *most beautifully executed in crayons by* J. RUSSELL, *in his best manner* Adam

ILLUSTRATIONS OF SHAKESPEARE, BY WRIGHT, IN WATER-COLOURS AND OIL, FRAMED AND GLAZED.

3 . . 2109 Peter and the Nurse, in Romeo and Juliet 1 Grav
4 12 2110 Two Scenes from the Merry Wives of Windsor 2 Do
2 6 2111 Scene from Henry IV. 1 Do
1 10 2112 Sir John Falstaff and the Merry Wives of Windsor, *in oil* 1 Do
6 15 . 2113 ILLUSTRATIONS OF SHAKESPEARE in three compartments, *in oil, gilt and maple frame* 1 Palse

MINIATURE PORTRAITS OF POPULAR ACTORS.

10 2114 Miniature Portrait of J. P. Harley when young, *highly finished on ivory; see note at the back in the autograph of the late Mr. Daniel* 1 Pry

Bohn	2115	Miniature Portrait of John Edwin, the celebrated Comedian; *a presentation to Mr. Harley by C. Mathews, July 20th, 1832, in the autograph of the latter* (with Engraving)	1		8	
dams	2116	Miniature of David Garrick as Kitely, in Every Man in His Humour, *beautifully executed and engraved*	1	1	11	
Graves	2117	MINIATURE PORTRAIT OF SHAKESPEARE, by OZIAS HUMPHRY, *highly finished and very fine, in morocco case*	1	3	.	
Do	2118	MINIATURE PORTRAIT OF MRS. ABINGTON, the celebrated Actress, by PINE, of Bath, *exquisitely wrought*	1	3	.	.
Do	2119	ORIGINAL MINIATURE OF DAVID GARRICK, by PINE, of Bath, *of the same exquisite finish*	1	1	13	.
obotham	2120	Garrick between Tragedy and Comedy, *finely executed on ivory in indian ink, in oval setting*	1		8	

PORTRAITS OF EMINENT ACTORS, IN OIL.

utler	2121	CURIOUS OLD PORTRAIT OF SHAKESPEARE, *in oil*	1	2	16	
		*** Bought at the sale of Mr. Symes's effects, at Old Canonbury Tower, by the late Mr. Percival the Banker, by whom it was presented to Mr. Daniel: *see account at the back in the autograph of the latter; cotemporary carved frame.*				
umstead	2122	Portrait *in oil* of BEN JONSON	1	2	15	
		*** Presented to Mr. Daniel by the late Mr. Horace Rodd, whose letter is at the back.				
aldwell	2123	Whole-length Portrait of GARRICK, *in oil*, leaning against the Bust of Shakespeare, with Temple of Shakespeare in his Garden at Hampton	1	4	.	.
		*** Purchased immediately after the decease of Mrs. Garrick; *see note at back in Mr. Daniel's autograph.*				
ord	2124	Henderson in the Character of Falstaff, *small whole-length, in oil*	1		2	6
oseda	2125	PORTRAIT OF BETTERTON	1	1	.	.
Do	2126	John Kemble in the Tent Scene in Richard III, by W. HAMILTON, R.A.	1	6	.	.
Do	2127	Suett as Bayes, by De Wilde	1	1	15	
ord	2128	Suett as Colonel Oldboy, by De Wilde	1		2	6
oseda	2129	Liston as the Clown in Measure for Measure	1		4	6
Do	2130	Knight as Sim in Wild Oats, by Clint	1		4	6
Do	2131	Macready as Macbeth, *the engraved picture*, by De Wilde	1	1	18	.
Do	2132	Farren as Lord Ogleby, *a sketch*	1	1	12	.
dams	2133	Shakespeare and Garrick, *painted on glass, in oval, rare and curious*	2	.	1	6

PORTRAITS OF EMINENT MEN, Framed and Glazed.

3 1 . 2134 Miniature Portrait of Sir Walter Scott, *beautifully executed on ivory after the picture by Raeburn, ornamental frame* 1 Boon

2 2 . 2135 Drawing in pencil of the Illustrious Author, from a bust by Harland, *highly finished* 1 Grave

2 4 2136 Whole-length miniature Portrait of Napoleon I, taken from life by J. Barlow, while on board the Bellerophon 1 Bye

*** See note at the back, in which Mr. Daniel designates it "a very characteristic likeness."

6 10 2137 Portrait in water-colours of James Boswell 1 Fawcet

*** An admirable reduced copy by Harding, of the picture by Sir Joshua Reynolds, with the following attestation:—"This is a most exact copy of the original portrait painted by Sr. J. R. which was a perfect and very characteristick likeness of Mr. Boswell
Ed. Malone."

7 2138 Portrait of Dr. Johnson, *in oil, on cardboard* 1 Bye

2 . . 2139 Portrait of Dr. Johnson, after the picture by Sir Joshua Reynolds, *in black chalk heightened with colour* 1 Do

4 . . 2140 Whole-length Portrait of Queen Elizabeth, by Stothard, R.A. Grave

£381. 10. 6

End of Ninth Day's Sale.

TENTH DAY'S SALE.

BEAUTIFUL DRAWINGS IN WATER-COLOURS, BY THE BEST ARTISTS, Framed and Glazed.

S. AUSTIN.

	LOT			£	s.	d.
Pipp	2141	A beautiful Village Scene, with figures buying vegetables at the door of a cottage; *a very charming example*	1	17	6	6

S. AUSTIN.

ennell	2142	View on the Thames, near Chiswick, with figures in the foreground; *a fine artistic example*	1	23	2	

G. BARRETT.

raves	2143	A Magnificent Composition, with figures driving sheep and cattle in the foreground, the landscape enriched with water and various picturesque objects; *a very fine specimen of the master*	1	46	4	

BARRETT.

ennell	2144	A Composition, *fine effect of sun-set*	1	11	-	6

C. BENTLEY.

itchell	2145	Landscape, with mill and rainbow; *a fine specimen of the master*	1	5	15	6

H. BROWN.

Pye	2146	The Old Parish Church at Stoke Newington	1		13	

G. CATTERMOLE.

nell	2147	Death of Richard II.	1	7	10	

T. S. COOPER, R.A.

24 13 . 2148 An Inn Yard, with Cows, one of which is lying down, and carrier's cart, inscribed "Hendon and London," T. S. Cooper, 1835; *admirably drawn and coloured* 1 Pocock

DAVID COX.

36 15 - 2149 View on the Thames, with Lambeth Palace on the right and the Old Westminster Bridge in front, two figures in a boat occupying the centre of the river; *a very fine specimen, with beautiful effect of colour* 1 Vokin

D. COX.

98 14 . 2150 Pier at Dieppe, with shipping, boats and numerous figures; *a fine drawing, carefully finished* 1 Do

D. COX.

33 1 . 2151 Pier at Dieppe, with shipping and figures, *very fine* 1 Fuller

D. COX, JUN.

3 5 - 2152 Dover Harbour, with shipping 1 Mitch

CRUIKSHANK.

5 . . 2153 Swearing a Yokel over the Horns at Highgate; *the very clever original drawing, in colours* 1 Lak

DEWINT.

22 1 . 2154 Coast Scene, Isle of Wight, with boats and figures in foreground, *very finely treated* 1 Colnag

DEWINT.

21 . . 2155 A Landscape, with rippling brook and figures; *an important work of the master, plate glass* 1 Daniel

EDRIDGE.

16 5 - 2156 Infant Samuel, after the celebrated picture by Sir Joshua Reynolds, *extremely fine* 1 Fuller

HARDING.

37 16 . 2157 View of Scarborough, with castle and lighthouse, shipping and boats with figures; *a very charming specimen, executed with the artist's usual care and precision* 1 Vokin

HILTON, R.A.

Palser 2158 Frontispiece for a Prayer Book, *the engraved drawing in indian ink* 1 3 .

PROUT.

Graves 2159 Mayence, with View of Cathedral, and many figures in front; *a carefully finished and beautiful drawing* 1 34 13

PROUT.

Daniell 2160 INTERIOR OF A FOREIGN CATHEDRAL, with many figures in the attitude of devotion; *a very fine drawing, in the best manner of the artist* 1 54 12 .

PROUT.

Lloyd 2161 The Watermill, with figures 1 4 15

PYNE.

Graves 2162 VIEW OF ARUNDEL CASTLE; *a very powerful and remarkably fine example in the artist's best manner, painted in* 1842 1 19 19

ROBSON.

Vokins 2163 Lake Scenery, with View of the Grampian Hills, *very finely painted* 1 27 16 6

C. STANFIELD, R.A.

Graves 2164 SKIDDAW AND SADDLEBACK from Bolton Moor, with figures in the foreground, *a beautiful drawing* 1 74 11 .

C. STANFIELD, R.A.

Repp 2165 STONHOUSE BRIDGE, Plymouth, with boats and figures; *an exquisite and powerful example* 1 103 19

C. STANFIELD, R.A.

Pocock 2166 DUMBARTON CASTLE, *an exquisite specimen of the highest finish* 1 70 7 .

C. STANFIELD, R.A.

Graves 2167 MOUNTAIN SCENE, with elephants and figures in the foreground; *a very elaborate and beautiful example* 1 112 7 .

STOTHARD, R.A.

13 2 6 2168 ILLUSTRATION TO SPENSER'S EPITHALAMIUM; *a most beautiful and elegant drawing, full of refinement, from the collection of Samuel Rogers* 1 Pickeri

STOTHARD, R.A.

6 15 – 2169 Shakespeare seated on a Pedestal between Tragedy and Comedy 1 White

STOTHARD, R.A.

16 16 . 2170 SCENE FROM SHAKESPEARE'S MIDSUMMER NIGHT'S DREAM; *exquisitely finished in colours, engraved* 1 Fuller

STOTHARD, R.A.

4 . . 2171 Figure of Victory standing on a Globe, holding a laurel wreath in each hand over the heads of Nelson, Howe, and other illustrious heroes, *finely executed in indian ink* 1 Pickeri

T. STOTHARD, R.A.

7 10 . 2172 The Age of Innocence, *the engraved drawing* 1 Grave

TAYLOR.

2 3 2173 The Sluice House, Islington, near Hornsey House 1 Rye

UWINS, R.A.

10 6 2174 The Sacrifice of Abel, *finely painted in oil; from the Duroveray collection* 1

WESTALL, R.A.

5 15 – 2175 Illustration of a Ballad, the figures beautifully grouped and drawn, *a very fine example in oil* 1 Grav

WESTALL, R.A.

5 . . 2176 Narcissus, *a very fine example* 1 Adam

WESTALL, R.A.

1 4 . 2177 Venus and Æneas, engraved for the illustration of Homer; *from the Duroveray collection* 1 Gile

1 11 . 2178 Illustration to Beattie, *from the same collection* 1 Do.

3 3 2179 The Poet Cowper seated, contemplating his Mother's Picture 1 White

1 16 . 2180 Shakespeare's Dream 1 Gile

WHEATLEY, R.A.

ills 2181 Cottage Door, with figures, *painted in* 1797 1 1 16

WILKIE, R.A.

Bohn 2182 The Abbotsford Family; *a magnificent and highly interesting work in the distinguished artist's most careful manner, signed D. Wilkie*, 1817 1 30 10

Do 2183 The Ecce Homo, after the picture by Correggio in the National Gallery, by Wageman; *a very highly finished drawing* 1 3 12 .

MISCELLANEOUS OBJECTS OF ART, INTEREST, AND CURIOSITY.

dams 2184 An urn-shaped Vase of elegant form, with two handles, the foot and lid of exquisite filagree work, enriched with the most delicate ornamentation 1 2 . -

⁂ This beautiful object belonged to the celebrated John Evelyn, as attested by Mr. Upcott, whose letter accompanies it on its presentation to Mr. Daniel.

Parry 2185 A Snuff Box of wood, formed of a lion, ornamented with grotesque figures 1 10

Do 2186 An ivory Snuff Box formed of crouching lion, and Chinese Shoe finely carved in wood 2 8

ash 2187 Bronze Medallion on the opening of the Royal Exchange, with the head of Sir Thomas Gresham on the obverse and interior of the Royal Exchange, with the Statue of the Queen, on the reverse, *finely executed by Wyon, R.A. in a case* 1 11

aldwell 2188 A CASKET of octagonal form, with conical lid on hinge, surmounted by the Bust of Shakespeare, beautifully carved by Sharp, from the famed Mulberry Tree, with vine leaves and grapes within ornamented arches, above which are various decorations profusely distributed 9 . .

⁂ This highly interesting Relic was formerly in the possession of David Garrick, and presented by him to his most intimate friend and patron Sir William Rush of Wimbledon, and may be justly ranked NEXT IN POINT OF BEAUTY TO THE MEMORABLE Cassolette nobly presented by the late Mr. Daniel to the British Museum.

5 13 . 2189 GARRICK'S CANE 1 Gladw

⁎ The following interesting note is in the handwriting of the late Mr. Daniel: "This fine Malacca Cane, gold mounted, was presented by *David Garrick* to *King* the Actor, and he used it as a stage dress cane, in *Lord Ogleby, Sir Peter Teazle*, &c. &c. *King* gave it to *John Bannister*, who adopted it for *Doctor Pangloss, Caleb Quotem*, &c. &c. Bannister gave it to his friend and protegé John Pritt Harley (MY dear friend), who put it to the same use, and also in a variety of other characters; for he was very proud of it, and prized it highly. It was purchased at his sale ('*Lot 535, A fine Malacca Dr. Pangloss Cane, gold mounted*,') on Thursday, 25th Nov. 1858, for £2. 2s. Harley was very fond of telling its pedigree, and boasted that (inspired by its traditional associations) he always played with more *spirit* when he had it in his hand."

3 4 . 2190 THE SNUFF BOX OF BUNBURY THE ARTIST, GOLD MOUNTED, with interior of a well known village club and figures, one of whom, a dignitary, is in the act of squeezing a lemon into a punch bowl, *finely painted on the lid by Bunbury, from whose collection it passed into that of Mr. Daniel* 1 Harvey

1 . . 2191 A small ivory Scent Bottle, 17*th century*, finely carved with figures and ornaments in relief 1 Groo

7 2192 A Spoon of box-wood, the handle formed of whole length figure playing the cymbals, 17*th century* 1 Welsh

12 2193 A bone Apple Scoop, the bottom of the handle formed of a monkey surmounted by a hoof; *from the collection of John Evelyn* 1 Barre

15 2194 A silver Snuff Box, finely embossed and chased, with subject of the Saviour and the Woman of Samaria at the Well within arabesque ornaments on the lid 1 Taylo

14 2195 A silver filagree Pomander of pear-shape, with chain, *an exquisite specimen* 1 Dyn

18 2196 Two pairs of Buckles, worn by DAVID GARRICK when he took his last leave of the stage in *Don Felix*, and presented by him to Mr. Austin the Actor 4 Cook

2 11 . 2197 A small gold-mounted ivory box, fitted with bottles, pencil, seal, and other writing materials 1 Lacy

1 2 . 2198 A Cribbage Board, finely carved by Sharp, from the SHAKESPEARE MULBERRY TREE; *from the Garrick collection* 1 Boo

Childs	2199	The Farmer's Return, a group of four figures, in high relief, carved in oak, in richly carved frame, embellished with oak leaves and acorns; *from the Garrick collection (subject engraved)* *15 inches by 12.*	1	1	12
Boore	2200	An Admission to the Pit of Drury Lane Theatre in 1773, in the Autograph of D. Garrick, *gilt frame, glazed*	1		18
Burns	2201	Portrait in profile, in black, of Gray the Poet, by Mr. Mapletoft, in 1763, *gilt frame and glazed; from the Strawberry Hill collection*	1		6
Lake	2202	A CRUCIFIX, IN HARD WOOD, *of the most exquisitely minute and elaborate workmanship;* the Blessed Virgin is standing at the foot weeping, covered with rich drapery, and rests on a pedestal of very beautiful design, ornamented with cherubs' heads and projecting foliage, *with glass shade* *12 inches high.*	1	31	10

⁂ THIS EXQUISITE DESIGN IS WORTHY OF BENVENUTO CELLINI, TO WHOSE INIMITABLE SKILL IT IS CONFIDENTLY ATTRIBUTED, AND THE PLINTH BY GRINLING GIBBONS, THUS PRESENTING A RARE COMBINATION OF ARTISTIC TALENT OF THE HIGHEST MERIT.

Dynley	2203	A square Persian Jewel Box, painted with beautiful decorations of a very rich and elegant character, in different colours, with musical alarum to the lock *8 inches by 7.*	1		18
Adams	2204	Nelson. Admission of W. J. Roper, Esq. to the Funeral of Lord Nelson, signed Isaac Heard, Garter, formed from the wood of The Victory	1	5	6
Aked	2205	A Fan Mount, finely painted in body colour, with subject of Antony and Cleopatra, and numerous attendants, *in old frame, with glass; from Strawberry Hill*	1		9
Cash	2206	A fine Flask, of early leather work, and an oval Vessel for Scent, silver-mounted and beautifully carved in compartments	2	6	6
Childs	2207	A square Box, inlaid with silver, with or-molu hinges and clasps *6½ inches by 5.*	1		9
Do	2208	A pair of early Nutcrackers, of curious construction, *finely carved in box-wood*	1		5
Harvey	2209	A Pack of Cards, with curious comic devices in colours	52	1	11
Cash	2210	A Silver-mounted Ivory Snuff Box, with the Head of Chaucer on the lid, *very finely carved in high relief*	1	2	2
Childs	2211	A Snuff Box, of Mother-o'-pearl, the lid ornamented with minute shells, encircled by a beautifully chased border	1		8

1	4	.	2212	A Two-edged Claymore, with pierced hilt	1	Groom
	7	.	2213	A small Etruscan Amphora, with various ornaments in black on yellow ground; *from Strawberry Hill* *7½ inches high.*	1	Taylor
	4		2214	An Egyptian Figure of a Mummy, *a very beautiful specimen in porcelain, with five horizontal lines of hieroglyphics* *5½ in. high.*	1	Forman
3	.	.	2215	A SMALL POLISHED IVORY VASE, with cover, *of beautiful form, and of the finest quality*	1	Whitehea
6	2	6	2216	A BRONZE EQUESTRIAN STATUE OF A KNIGHT, in armour (THE DUKE OF SAVOY), on richly caparisoned horse, *a most spirited work, of exquisite proportions and finish, on marble plinth*	1	Groom
11	11	.	2217	A BUST OF SHAKESPEARE, *exquisitely carved in ivory by Cheverton, a highly finished work, on marble column resting on a rose-wood circular stand, with glass shade*	1	Sutton
	10	6	2218	Three Persian Figures, richly draped and painted, the head dress painted and gilt, *finely carved in ivory*	3	Cash
	6	.	2219	A whole length Figure of a Persian of distinction, in rich attire, the dress elaborately carved and ornamented with colour, *finely executed in ivory*	1	Pye
	3	6	2220	A whole length Figure of a Persian Lady in richly ornamented costume, *finely carved in ivory*	1	Do
	2	6	2221	A Figure of a Saint in richly flowing drapery, *finely executed in ivory*	1	A.Ket
	18	.	2222	A whole length Figure of a Mendicant, *most spiritedly carved in ivory*	1	Cash
1	7	.	2223	A pair of elegant Vases of the Crater-form, of the beautiful Derbyshire Spar, *on black plinths* *5½ in. high.*	2	Adam
1	1	.	2224	Napoleon leaving the Courtyard of the Palace of Fontainbleau for Elba, *drawing in colours with many figures, by an eye-witness*	1	Do
1	5		2225	View of Old Copenhagen House, with many figures, *painted in oil;* and an Old House at Islington	2	Pye
2	10		2226	Rothschild and Ripley, two clever characteristic portraits in pen by the late Mr. Daniel	2	Rutte
	10	.	2227	The Old Church, Hampstead, *in water colour, from the collection of the late George Steevens*	1	Chaffe

RARE TOKENS, COINS, &c.

Taylor 2228 *O. P. Row.* A curious and rare Token, representing John Kemble crowned with a fool's cap between a horn and a rattle 1 — 1

Webb 2229 Silver Medal of John Philip Kemble on his retirement from the Stage, by Warwick 1 — 7 6

Perry 2230 Silver Theatrical Admission Ticket in 1739, with the head of Shakespeare in relief, inscribed Jasper Esq. *extremely rare* 1 — 8

Webb 2231 *Garrick.* Token of David Garrick in silver, three others in copper, and another in wedgewood, and Litchfield Token with head of Dr. Johnson 6 — 2

Taylor 2232 *Mother Red Cap.* Token of the Landlord of the Mother Red Cap, Holloway, in 1667, *said to be* UNIQUE 1 — 4

Do 2233 *Boar's Head.* Token of the Landlord of the "Bore's Head," Great Eastcheap, before the Fire of London, *said to be* UNIQUE 1 — 3

Do 2234 *Mermaid Tavern.* Token of this celebrated Tavern, *rare* 1 — 3

Do 2235 Newington Penny Token, engraved in "Nelson's History of Islington," of which Mr. Daniel says, "I know of but one other." 1 — 4 6

Perry 2236 Two old Theatrical Pass Tickets, and curious brass Tobacco Stopper, temp. Charles I. 3 — 1 6

Do 2237 William I. Pennies, 2; Southwark, Henry III. Penny: Northampton, Henry VIII. Groat; Elizabeth, Threepence; Sixpences, 3, one milled; Charles I. Tower Twopence; Greek and Roman Copper Coins 18 — 5

ARTICLES IN SILVER.

Boone 2238 A Double Cup in Silver. It takes the form of a lady in an elaborate dress, embossed with ornaments of fruit, flowers, and various devices finely chased. She holds in her hand a smaller cup, which hangs on a swivel, supported by caryatides, the whole of rich and beautiful design and workmanship 1 — 60 . .

*** It is from Strawberry Hill, and was figured in the "Illustrated London News," August 3rd, 1861.

Taylor 2239 A Hanap or Covered Cup, *in silver gilt*, ornamented on the bowl with bulbs and arabesque ornaments, and projecting foliations on the stem; the cover finely chased, surmounted by a gilt figure standing on a globe, surrounded by devices in relief 1 — 4 10 .

2 6 . 2240 A SMALL SILVER CANDLESTICK, supported by a figure in the dress of a Harlequin, standing on a raised surface, covered with ornaments in relief, *a fine specimen* 1 Boore

1 2 . 2241 A silver-gilt Apostle Spoon, with twisted perforated handle finely chased, and terminal figure holding an anchor 1 Adams

1 3 . 2242 Another very fine specimen, with two terminal figures, one holding a cross, the other an anchor 1 Do

1 5 . 2243 Another, with finely twisted handle, terminating with goat which a figure is milking 1 Do

2 11 . 2244 An Apostle Spoon; and two others, *plain* 3 Boore

1 9 . 2245 Early silver Sugar Tongs, formed of the human figure holding in each hand a circular twisted snake elaborately engraved 1 Adams

POTTERY AND PORCELAIN.

2 12 . 2246 A Hot-water Dish with cover, beautifully decorated with gold and colours of the richest character, being a portion of the dinner service manufactured by Chamberlain for the City Corporation who presented it to the illustrious LORD NELSON 1 Cash

1 1 . 2247 An oval Dish, of same fabric and rich design 1 Do

2 2 . 2248 A small Bason with cover and stand, forming another portion of the presentation to the great hero 1 Adams

1 8 . 2249 A pair of Majolica Plates, painted with Return from the Hunt and pastoral subjects in landscapes 2 Wilson

1 3 . 2250 A pair of Sèvres Plates, turquoise ground, in the centre of each are exquisitely painted birds of the richest plumage in a landscape, surrounded by borders of gold of beautiful design 2 Adams

1 6 . 2251 A Worcester Jug, most profusely decorated with flowers and devices of the most gorgeous character, profusely enriched with gold 1 Wilson

6 6 . 2252 WHOLE LENGTH FIGURE OF SHAKESPEARE, with flowing mantle, the inside tinged with rose colour; his right arm rests on books lying on a pedestal, hanging from which is a scroll inscribed with quotation from his works, *partly gilt, and enriched with colour, of Derby manufacture* 12 *in. high.* 1 Pye

2253 WHOLE LENGTH FIGURE OF MILTON, with flowing mantle, the left arm resting on books placed on a column, on which is pourtrayed in relief the Expulsion from Paradise 12 *in. high.* 1

⁂ THE COMPANION FIGURE, of the same beautiful fabric, finely tinged with colour and enriched with gold.

Cash 2254 A **Bust of Shakespeare** in mantle, enriched with gold, *the head delicately tinged with colour* *9 in. high.* 1 — 1 1

Do 2255 A Punch Bowl, enamelled with grotesque figures, birds, flowers, and various devices in great profusion, *presenting a very rich appearance* *14½ inches in diameter.* 1 — 6

Do 2256 Another, of smaller size, painted with Chinese figures, birds, and other decorations 1 — 11

enaud 2257 A pair of Chinese Vases, with gilt handles, beautifully painted with figures, insects and flowers in great variety *5 inches high.* 2 — 7 6

Do 2258 A pair of Match Pots, beautifully painted with flowers, heightened with gold *4 inches high.* 2 — 6

dams 2259 A pair of small Vases, covered with raised flowers, on gilt feet, and a round Chinese Vase, the handles formed of three figures 3 — 1 2

Sutton 2260 A **Group of two graceful Pastoral Figures** of Lovers, in gay attire, animated with hope, with dog lying at their feet, amidst raised flowers, *most delicately coloured, Dresden manufacture of fine quality* *6½ inches high.* 1 — 2 14

Nichols 2261 A **pair of Dancing Figures**, *very finely executed, and presenting beautiful specimens of the Kronenburg porcelain* *6 inches high.* 1 — 1 3

BEAUTIFUL CHELSEA PORCELAIN.

Bohn 2262 A **Figure of Justice**, in richly floreated dress, with green mantle lined with rose colour, gracefully folded over the left shoulder; she is standing on a pedestal of pierced work, ornamented with gold and colour; *of beautiful proportions and of high finish* *12 inches.* 1 — 2 12 6

Cash 2263 **Sir John Falstaff**, in the rich attire peculiar to this celebrated character, *finely moulded and highly finished* *11 inches high.* 1 — 1 2

Bohn 2264 An **Or-molu Candelabrum** for two lights, in the centre a figure, in the richly chequered garb of a Harlequin, is seated on the trunk of a tree; raised flowers of beautiful colour, proceeding from foliage, supporting the nozzles 1 — 3 12

Pye 2265 A Figure of a Warrior, a cock standing at his feet, a lady playing on the lute and figure playing on the bagpipes, in three separate groups, two of them seated and the other standing in a bower elaborately enriched with raised flowers and foliage, each with socket for one light *8 inches high.* 3 — 3 3

£	s.	d.	Lot	Description		Buyer
1	3		2266	A pair of Sitting Figures, one of whom is playing the lute and the other the bagpipes, each attended by a dog, in floreated dress, with raised flowers and gold decorations *6½ inches high.*	2	Cash
1	17	.	2267	A pair of Youthful Figures, one of whom is playing the clarionet, in the richest attire, standing on pedestals adorned with raised flowers and other decorations *7 inches high.*	2	Do
8	.	.	2268	A pair of whole-length Figures, Male and Female, each holding a branch, enriched with foliage and raised flowers, with socket for candle, the latter having bouquets in the folds of her dress which is elaborately decorated *10 inches high.*	2	Bohn
3	11	.	2269	A PAIR OF FIGURES, whole-length, in rich dress, the lady having flowers in her lap presents a bouquet to her lover, who in return is offering a piece of fruit, which he has taken from a basket held in his left hand, *the figures are admirably modelled, of beautiful colour, and of fine quality* *10 inches high.*	2	Adam
3	5	—	2270	A PAIR OF FIGURES, of elaborately decorated work of the richest colour, each attended by a dog; the male figure carries a gun, and the female a dead bird; with raised flowers and other beautiful ornamentation *8 inches high.*	2	Vaugha
1	11	.	2271	A PAIR OF MALE FIGURES, richly habited, one with flute and the other beating the tambourine, with raised flowers at the base, *beautiful specimens* *8 inches high.*	2	Wilson
1	15	.	2272	A pair of Figures, Harlequin and Clown, in appropriate costume *5½ inches high.*	2	Bohn
	11		2273	A finely painted Vase, with raised flowers of vivid colours *7½ inches high.*	1	Abbt
	16	.	2274	A Candlestick, formed of a branch, with rich foliage and flowers, supported by a nude figure of a child, seated on a pedestal decorated with flowers *8 inches high.*	1	Adam
4	13	.	2275	A Seated Figure, with broad brimmed hat, holding flowers in his hand, with dog by his side in a sitting posture, *finely modelled and beautifully painted*	1	Do
2	17		2276	Three Figures, one holding a cock, beautifully painted and ornamented with flowers and fruit, *of fine quality*	3	Pye
1	5	—	2277	A Winged Figure, in a walking attitude, preceded by Cupid holding a torch, *of fine quality, slightly tinged with colour*	1	Cash
	8	.	2278	Woman with basket, whole-length Figure of an Actor, and a Fox, *fine*	3	Adam

J. DAVY & SONS, Printers, 137, Long Acre, London.

£1266.12.0

Grand Total = £45845..2..0

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